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THE NATIONAL THEATRICAL WEEKLY

LONDON PARIS

# FOREIGN NEWS

SYDNEY MELBOURNE

## "YOU'D BE SURPRISED" IMPROVES

LONDON, Feb. 19.—"You'd Be Surprised" has settled down nicely at the Royal Opera House, Covent Garden, where it seems likely to stay for quite some time. Jean Bedini has done very good work in the staging of the production, and Seymour Felix is to be given lots of credit for the manner in which he has put on the dance numbers. The book, by W. K. Wells, is not quite as good as his "Chuckles of 1922," which should contain more humor and show to better advantage the people in the cast.

The opening scene is at the Cunard Line Pier, New York City, where several of the principals are introduced, featuring Jack Edwards, a dancer, in the scene. Alma Adair is the leading lady and is discovered in the second scene in a "Lovable Eyes" number, in which she is assisted by Harry Welch. The following scene is in Central Park, N. Y., where George Robey is seen as a policeman, with the fun divided between Robey, Miss Adair, Jack Edwards, William E. Cook and Ethel Rosevere.

The Savoy Havana Band furnish the next bit under the leadership of B. L. Ralton. This organization has become London's favorites. Miss Rosevere does a "Pyjama Blues" number with them. Following a bit in one by Edwards, a scene called "Wild-Cat Arizona" is given, which serves to introduce the Russian dancers, which include Lydia Leonide Massine, Lydia Sokolova, Ninette de Valois, Leon Woizikovsky and Tadeo Slavinsky. Their scene was disappointing to some extent and not quite as effective as they were at the Coliseum. A phonograph scene with a duet by Alma Adair and W. E. Cook concluded the first half, with some solo dancing by Ninette de Valois.

Harry Welch was given his inning with a restaurant bit, which opened the second half, in which Welch was supported by Lon Hascall and Audrey Ridgewell. "Zoup" was featured in this.

One of the big comedy hits of the show, if not the biggest, was scored by Handers and Millis, who struck a note new in comedy to English audiences. A pleasing scene called "The Bluffers At Home" brought Robey, Adair, Fox, Ridgewell and Welch into view.

There are several other scenes in the show which went well. Alma Adair, Jack Edwards, Lew Welch, W. E. Cook, Ethel Rosevere and Handers and Millis, also the Savoy Havana Band are the hits of the show. Robey was disappointing on the whole.

## PAVILION CHANGES POLICY

LONDON, Feb. 19.—The Pavilion Theatre in Whitechapel, known as the Jewish Theatre, is to discontinue its policy of Yiddish productions. Councillor J. Rosenthal, owner of the house, has made an agreement with J. T. Grein, the dramatic critic, whereby the latter will produce plays at that house with a repertory company, somewhat similar in style to the one at the "Old Vic." The house has a seating capacity and it is planned to charge 2/6d for a seat in the stalls. The project will be started in June.

## NEW DER BIGGERS SHOW

LONDON, Feb. 19.—Bromley Challoner has presented a new farce by Earl Der Biggers, the American author, at the Court Theatre, called "Three's A Crowd," to succeed his "When Knights Were Bold." "Three's A Crowd" was originally tried out in America some time ago. In the cast of Challoner's production are seen Marie Hemingway, Enid Cooper, Dora Barton, Nellie Bouverie, Eric Lewis, Charles Kenyon, J. B. Tozer and Bromley Challoner.

## HUTCHINSON WRITES NEW ONE

LONDON, Feb. 19.—A. S. M. Hutchinson, author of "If Winter Comes," has disposed of the rights to a new play, to Owen Nares. The title of the play is "Some Talk of Alexander," and it will probably be produced in Autumn.

## SYBIL THORNDYKE REAPPEARS

LONDON, Feb. 19.—Sybil Thorndyke made her reappearance at the Criterion Theatre in a new play by Herbert Farjeon, the newspaper critic, and Horace Horsnell, called "Advertising April." The vehicle is ideal for Miss Thorndyke for it gives her plenty of opportunity to display her versatility.

The story deals with a motion picture star whose husband acts as business manager and press agent for her. So enthusiastic is he over any prospect of getting space for her, that he actually goes to the extreme of wanting her to divorce him and marry a Duke, so that the newspapers would keep her name in print. While in the past she didn't object to his publishing the story of one of her admirers climbing through a window to declare his love for her, she balks at this stunt. They come to an understanding which makes him a better husband than a "stuntist." Miss Thorndyke makes the movie star a lovable creature, while Frank Collier as the enterprising husband is amusing throughout. The others in the cast are more than capable.

## WANTS BAN ON JAZZING CLASSICS

PARIS, Feb. 12.—In a circular letter sent out by the Society of Authors, Arrangers and Publishers of Music to the directors of all the dancing teas and restaurants and all the important dancing establishments of Paris it is urgently requested by the Society that the orchestras in these resorts be restrained from using the classic music of the masters for one-steps and fox trots.

Brigaut, one of the more popular French composers, says, "I cannot understand the bad taste—it is an American taste, of course—which permits Chopin's Funeral March to be made into a tango and permits a shimmy to be done to the music of Beethoven's Pathetic Sonata or the Marsellaise."

## PLAN CHAIN OF JEWISH THEATERS

LONDON, Feb. 19.—A chain of Jewish theatres throughout the provinces are being planned for organization by Paul Davidson, an impresario. The venture has the support of Israel Zangwell and other prominent Jewish writers. The first theatre of this kind is to be established in Glasgow, and the second in Leeds.

## CARTOON BOOKED IN VAUDEVILLE

LONDON, Feb. 19.—Tom Webster's "Tishy" cartoon, which was shown to their Royal Majesties at the Command Performance held at the London Hippodrome recently, has been booked in all the vaudeville houses here and is a big feature on the bills. Webster is a cartoonist with the London *Evening News*.

## THREE "IF WINTER COMES" CO.'S

LONDON, Feb. 1[illegible].—There will be three companies of "If Winter Comes" playing within the course of a few weeks. The first one is to be seen at the St. James Theatre with Owen Nares in the leading role; another has been booked solid for one year in the provinces; and the third is going to Australia.

## FAY DOING TWO ACT

LONDON, Feb. 19.—Frank Fay, formerly of Fay, Coley and Fay, is now working in a two act known as Fay and "the little lady from Dixie." Their offering has appeared three times at the Coliseum in the course of a few months, and is booked up for some time ahead, having created much popularity.

## "THE DANCERS" IS GOOD

LONDON, Feb. 19.—Sir Gerald du Maurier presented his production of "The Dancers" at the Wyndham Theatre last week. Besides Sir Gerald himself, the cast contains the names of Dorothy Dix, Audrey Carton, Basil Foster, and Norman Forbes.

## DON'T LIKE "ANNABELLE"

LONDON, Feb. 19.—The reappearance of Marie Tempest on the London stage, after an absence of eight years abroad and in the provinces was marked by something of a riot. Miss Tempest opened last week in "Good Gracious Annabelle," an American play that had found favor when tried out in the provinces by Miss Tempest but which was very coldly received by London audiences and critics. The premier occurred at the Duke of York's Theatre and on Miss Tempest's initial appearance she received a heart-warming ovation. At the final curtain the actress came out to make a speech and it was then that the disturbance occurred.

While Miss Tempest was expressing her gratitude over the reception accorded her certain of the gallery gods indulged in their most popular English indoor sport of "passing the bird." One exclaimed. "We liked you, but not the rest." Another harsh voice shouted "Graham Browne" which evoked cries of "Rotten" accompanied by the sound of raspberries. Browne is Miss Tempest's husband and had skilfully interpreted a difficult role in the play. At this juncture the actress indicated that she would say no more and the curtain was rung down, but her admirers and sympathizers in the audience took up the cudgels for her and the theatre resounded with cheers and catcalls. The jeerers were finally shamed from their position and prolonged cheering broke out, the curtain was again rung up and Miss Tempest concluded her speech.

The London criticisms were decidedly unfavorable. *The Morning Post* says that the play is a "naive and inapt mixture of the sweepings of a score of American farces that have failed to amuse and of as many American sentimental pieces that have failed to move." According to the *Daily News* critic, "The play is beneath criticism and I do not propose to waste space on it."

## ISADORA'S HUSBAND DISGUSTED

BERLIN, Feb. 19.—En-route to Russia, Serge Esselin, Isadora Duncan's husband, stopped long enough in Berlin to give his version of his marriage to the dancer and how he was dis-illusioned in America which did not appreciate art, nor prove wonderful in its prosperity. He announced his intention of getting a divorce as soon as he reached Moscow, from which desirable art center he left to marry Miss Duncan for her money and an opportunity to travel. Now he is thoroughly disgusted with all such things.

Last week, Mr. Esselin, broke out in all his Bolshevistic rage while in Paris, which resulted in his expulsion from the country. At the Hotel Crillon, where the dancer and her husband lived, the gendarmes were called in to straighten the affairs of the Esselins at 3 o'clock in the morning after the husband had returned from a rampage in the Monmartre. Miss Duncan was dodging various objects when the police arrived and dragged out the excited Mr. Esselin. Later Miss Duncan took an apartment at the Hotel du Louvre. After spending a night in the Paris jail, Esselin, was told to leave the country as his previous speeches in America had indicated that he was affiliated with Soviet principles. Miss Duncan's fate is undecided as yet. At one time it was thought that she too would be asked to leave the country.

## SHAW PLAY STARTS RIOT

VIENNA, Feb. 19.—The premiere of G. Bernard Shaw's play "Arms and The Man" in a Czech Theatre here last week resulted in a riot.

For days the press had been agitating fiercely against the comedy which, it contended, ridiculed Balkan soldiers. Serbian students frustrated the performance, and although the rioters were finally ejected by the police the performance was stopped.

## BARRING GERMAN ACTS

PARIS, Feb. 19.—France and Belgium have joined forces with the Variety Artists Federation of England, and have adopted that organization's policy of taking drastic steps towards the elimination of German acts from the stages of the music halls. While no definite steps have been taken towards concerted action between the organizations of France and Belgium and England, to ban German actors, it is expected that a committee from each of these three countries will meet shortly and the methods used by the V. A. F. in England will be adopted in France and in Belgium.

The first action towards the elimination of Germans from the French theatre, took place recently at the Olympia Theatre, when a group of persons, known as the Union Independent de Artistes, an unofficial organization headed by the singer Georgius, raided the stage of that theatre and insisted on the cancellation of a dancing act, Turl Damhoffer, suspected of being of German nationality. In order to avoid further rioting in his music hall, Paul Francke, the manager acquiesced. The members of the organization returned to the same theatre on a later day during the week, and also prevented the appearance of the opening act, also said to be of German origin. The members of the union went on stage and told the audience the reason for their rioting and that there were other German acts on the bill which they intended to have cancelled. Francke received letters threatening assassination if he would continue to play German acts, and after conferring with the police, announced that German acts would not appear at the Olympia for the present.

The group which invaded the Olympia, also went to the Nouveau Cirque, rushing the doors without paying even war tax. The orchestra at once played the "Marseillaise," while some of the house staff lowered the lights and turned the hose on the invaders. The police were called out, but no arrests were made and the rioters finally dispersed from the theatre. The invaders have threatened to return to the theatre whenever a German act would appear, and repeat their action in any theatre where Germans were on the bill.

The result was that no German acts have appeared on Parisian bills since. The same trouble is brewing in Belgium where a large per cent of the performers in the music halls are German.

## McCORMACK IN GRAND OPERA

PARIS, Feb. 19.—John McCormack, opened his engagement last week at Monte Carlo, with unusual success, appearing in "The Barber of Seville" and "Madame Butterfly." He received many felicitations from the Prince of Monaco and various other European notables.

Although Americans are not very plentiful at Monte Carlo this season, English and Continental society are on hand in large numbers, and the opera is being well patronized.

## FRED DUPREZ FOR "MUSIC BOX"

LONDON, Feb. 19.—Fred Duprez, who has resumed his single act in variety, and has also been engaged for "The Music Box Revue," which is to be produced here in April by C. B. Cochran. Duprez will appear in the role played by Willie Collier in New York.

## NEW PLAY FOR AMBASSADOR

LONDON, Feb. 19.—Leon M. Lion and J. T. Grein have engaged Leslie Faber to play the leading role in "The Coming of Gabrielle." The play will be seen at the Ambassador.

## NEW CONAN DOYLE PLAY

LONDON, Feb. 19.—"Fires of Fate," a new play by Sir Arthur Conan Doyle, is to be produced shortly. Tom Terris will be seen in the leading role.

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# MUSICAL UNION PREPARES DEMAND FOR BIG SALARY INCREASE

## $10 to $25 a Week Increase for Members Playing in Broadway Houses—M. M. P. U., Formerly 310, Ousted from A. F. M. to Demand Chicago Scale.

The legitimate, vaudeville and motion picture theatres of Greater New York will shortly be confronted by a general strike of musicians, unless they recognize the Mutual Musical Protective Union, formerly Local 310, of the American Federation of Musicians, as the representative organization of that craft and accede to demands whereby the salaries of the New York musicians would be placed on a par with those of the men playing in Chicago, or an increase of $10 to $25 a week per man. This action was voted at a meeting of the M. M. P. U. in their club house on 86th street last night (Tuesday), when the scale of wages, which was drafted at a previous meeting, was unanimously adopted by the 2,000 members present. Paul A. Vaccarelli, who has been appointed the new business agent of the organization, which has been outlawed by the American Federation of Musicians, was authorized at the meeting to take the entire matter of the recognition of the union and the increase in wages in hand with the various managers' associations, and in case these demands were not met to call a general strike of the members of the organization who are working in the local theatres, until such demands and recognition are given.

Last Thursday night a special meeting of the M. M. P. U. was held and resolutions were adopted for the drafting of a wage scale similar to the one in effect in Chicago. It was brought out at the meeting that even though New York was the largest city in the country, living conditions were the highest, and the musicians the best; the men in the Western city were been paid much higher wages.

It was pointed out that in the dramatic theatres of Chicago men were paid $85 a week, while the New York men were getting $45 a week; men in the theatres playing musical shows there are getting $85 a week minimum, while here they are only getting $57 a week. In the two-shows-a-day vaudeville houses in New York the men get $52 a week, while in these houses in Chicago the men draw down $75 a week. Then in the picture theatres in New York the salaries of the men run from $65 to $69 a week, while in the Chicago theatres of the same type they get from $85 to $118 a week.

At the meeting it was agreed that the New York men should get as good wages, if not better, than the Chicago men receive, so with little difficulty the resolution favoring the increase was passed without a dissenting voice being heard.

A resolution was also passed whereby members of the M. M. P. U. are prohibited from paying any dues in any other musical organization in New York City, but that organization. This resolution was also adopted and several hundred men who attended the session immediately tore up their membership cards in Local 802, which was the organization started by Joseph N. Weber, president of the American Federation of Musicians, three years ago when the M. M. P. U. was outlawed.

The Board of Directors of the M. M. P. U. held a meeting after the session of the organization and concurred in their adoption of the resolution.

Paul Vaccarelli, who has been selected to direct the destiny of the organization, declared that it would be a fight to a finish. That the men would abide by the decision of the M. M. P. U. and would insist that the recognition and new scale take effect at once, regardless of any agreement that might be in existence between the theatre managers and any other union.

He declared that the M. M. P. U. has a membership of close to 10,000, and that every one of them who is a member of Local 802, would renounce his membership in that organization and abide by any steps that were taken by the officials of the M. M. P. U. He stated that the M. M. P. U. was in existence for more than thirty years before the American Federation of Musicians were formed, and that they were tired of catering to the whims and desires of Joseph N. Weber, president of the Federation. He further declared, that every effort was made by the M. M. P. U. to get together with Weber and officials of the A. F. of M., to straighten out the situation, but that Weber and his associates refused to meet them and adjust the differences, so, therefore, only one thing was possible to do and that was for the M. M. P. U. to take the initiative and demonstrate their strength and ability to get what they want to both the A. F. of M. and the managers of the New York theatres.

When Weber was informed of the intentions of the M. M. P. U., he said: "I have faith in the members of 802, I know they are true to their local and the National organization, and when the time comes, I feel assured that they will do the right and just thing by sticking to their organization. As far as the A. F. of M. is concerned, there is only one musical union in New York and that body is a member of the A. F. of M., and they have no grievance against the parent body or the managers of the New York theatres. So why should they strike?"

A. H. Nussbaum, secretary of the M. M. P. U., declared that as far as his organization was concerned it would be a fight to a finish. He said: "Our men, in 1920, received the first increase they had in years, for prior to that time they worked in vaudeville theatres for $33.50 a week, and

(*Continued on page 6*)

### RUSSIAN OPERA COMPANY STARTS

CHICAGO, Ill., Feb. 20.—The Russian Grand Opera Company opened a four weeks' engagement at the Auditorium last night in Tschaikowsky's "Pique Dame," a success of last season, with Mashir Bourskaya, Valentinova, Osipova, Daniloff, Panteleef and Radeef, with Conductor Fuerst, and Chaliapin makes his first appearance tonight in Mousorgsky's "Boris Godunoff." The company came here from Milwaukee, where it had a successful week and the Chicago opening indicates a successful engagement.

This is the second engagement of the company here. Last season it played the Olympic Theatre. The engagement at the Auditorium this season is the more interesting as George Hood, who is connected with the Chicago civic opera, was the first manager of the Russian Opera Company in the United States, taking charge of their affairs when they reached Seattle from rovings following their departure from Russia. Last season's engagement at the Olympic was for four weeks, but the company remained five and so it is an established organization with Chicago music lovers.

S. Hurok, manager of the Russian Opera Company, arrived in Chicago early last week to superintend the opening. Leo Feodoroff, who organized the company, arrived in Chicago on Tuesday of last week. The Auditorium was dark last week and was a busy place for preparations were under way for the engagement, including orchestra rehearsals.

### LINCOLN J. CARTER BACK ON BWAY

Lincoln J. Carter, famed as the author and producer of "Wild-West" melodrama, now retired from the theatrical business, is spending a few weeks in New York. Carter since his retirement has settled down on an estate at Goshen, Ind., and during his spare moments has been turning out plays and novels. During his stay in New York, Carter is negotiating for the disposal of the production rights of a Western melodrama, "Kit of the Relay," which he says is the most spectacular melodrama ever written.

### TWO SHOWS IN SIX WEEKS

DECATUR, Ill., Feb. 19.—Some idea of the shortage of road shows can be formed by a glance at the bookings of plays here for the next six weeks. This city has a population of over 22,000 and will see but two dramatic or musical productions during the next six weeks. "The Circle" with Amelia Bingham, Charlotte Walker, Wilton Lackaye and Henry E. Dixie opens to-night, and the next will be Leo Dietrichstein in "The Purple Mask" for March 29.

### FILM ON TRAIN

A new scheme for whiling away the time of railroad passengers was tried out last week by a railroad running out of St. Louis, when it attached to one of its trains a complete outfit for giving motion pictures in one of the cars.

It was suggested to one of the vaudeville circuits that vaudeville bills might be given with or without picture programme but nothing definite has been done about it yet.

### LEDERER'S "PEACHES" CLOSES

The financial backers of "Peaches," the George W. Lederer production which played a four weeks' engagement out of New York, failed to come forth with cash necessary to pay the members of the company, with the result that the show closed Saturday night at Ford's Theatre, Baltimore, owing the members of the company an amount said to be in excess of $5,000.

"Peaches" has had a rather stormy career since its inception. The Pelem, Inc., was organized by David Podell, a New York attorney, to operate the show. Podell is said to have interested J. Pearlman, a millionaire automobile accessory manufacturer, in the project, and he with the attorney subscribed $12,000 for the production cost. About another $1,000 was underwritten among several box office men.

Four weeks ago a dress rehearsal took place in Philadelphia at which Podell and Pearlman were present. Immediately after the performance the attorney and several others who were present with him began protesting about various expenditures that were made and regarding certain details of the production. This led to a lengthy debate between Lederer and the backers with the result Lederer told them he was unfortunate in not being a stockholder, instead of only a paid employee, otherwise he would operate the show in showmanlike style and not heed their protest. However, certain changes were made, at the request of the backers, which were afterwards remade to conform with the original production.

The show played to over $11,000 on the first week and under ordinary circumstances, even though encumbered with a heavy salary list, would have shown a margin of profit, but there was a $1,900 dress rehearsal bill and other expenditures that made the week unprofitable. The second and third weeks at the Garrick were better, with the result the show broke even and went on to Baltimore.

In the meantime several changes in the cast were made and the salary list was cut down. On Monday of last week Lederer came to New York to confer with the backers of the show. He informed them that he could get a New York theatre within two weeks and that in the meantime he would get the show ready for the opening. He also told them that he expected to face a deficit in Baltimore and to be prepared to send on money to cover the salaries and bring on the company to New York. They rebelled at once, told him they could not understand how he could predict a show would lose money on the week so early and informed him they would do nothing to help out. Lederer waited several days, the backers in the meantime cooled down and on Thursday they held a meeting at which they agreed to send Clarence Willett, company manager, $6,000 to meet expenses and return the company to New York.

On Saturday word had reached Thomas J. O'Neill, of the Actors' Equity Association, that everything was not going well with the attraction and that indications were that salaries would not be paid. He got in touch with Lederer, who informed him that he was only a salaried employee and not a stockholder, and suggested they

(*Continued on page 23*)

COSTUMES *Foremost Makers of Stage Attire for Men and Women We Invite Comparison of Design, Price and Workmanship* BROOKS-MAHIEU 1437 B'WAY. N. Y. C.

# LEGALITY OF SUNDAY SHOWS TO BE A FIGHT TO THE FINISH

## William A. Brady, Whose Sunday Performance of "La Flamme" is Seen as a Test Case—Resents Equity's Attitude on Subject and Invites Bowlby and Gillmore to Debate Question

From all indications a fight to a finish contest is on anent the legality of Sunday performances—or "legit" performances, to be more specific.

William A. Brady started the rumpus by giving a subscription performance of the French play, "La Flamme," at the Playhouse on Sunday evening, February 11. Where it will end can be answered only by a clairvoyant.

Nevertheless it has taken the course of a typical Irish argument in that everybody seems to want to get into it.

Brady, who is noted as the best self-starter in captivity, has thrown his hat into the ring with a vengeance and will carry his legal fight for the sustenance of his opinion that Sunday legit performances are legal to the highest courts before he will concede defeat. While, on the other hand, the Lord's Day Alliance and Sabbath Societies will fight just as hard as Brady to influence a decision from the courts that will settle for once and all times the legal status of Sunday performances.

Other managers are interested in the outcome of the Brady case only to the extent that it will be the first test case of the Sunday law that will have traveled through the entire channels of legal procedure in the history of the metropolitan theatre.

The reform element, however, are determined upon a conviction lest there be a precedent established whereby Sunday shows of all descriptions would become legal in this state. They are more interested in obtaining a decision via the Brady case that will sustain their contention that Sunday shows are illegal. Their anxiety over the particular case is that if Brady wins out other managers may follow suit.

The Actors' Equity Association have not hesitated in declaring their views upon the subject. The day after Brady had been arraigned in court to answer a summons for having given the performance, Frank Gillmore, executive secretary of the actors' organization, issued the following statement:

"We believe in the age-old principle, 'Six days shalt thou labor,' particularly when it affects a delicate art like that of acting.

"The council instructs all members of the A. E. A. to decline to appear in Sunday performances of a dramatic and musical comedy classification, such being within our jurisdiction, whether for so-called subscription performances or otherwise, except when they are for bona fide benefits.

"Equity has carefully investigated Mr. Brady's production of 'La Flamme' at the Playhouse and is convinced that it was a public show and that the word 'subscription' applied to it was a subterfuge. Any other attempts of a similar nature will result in our members being forbidden to take part in the performance."

When Mr. Gillmore's statement was called to the attention of Mr. Brady, the latter was both surprised and piqued that the actors' association had chosen to line up with the reformers. He particularly resented the insinuation that the Equity had investigated the performance and wound up by saying that while he was not seeking a quarrel with either the Equity or the Lord's Day Alliance he would be pleased to debate the question of Sunday performances before either of their organizations. Mr. Brady stated:

"I seek no quarrel with the Actors' Equity, but in this case I resent their butting in and prejudging my cause, which is to be heard before proper judicial authority in a short time. This interference by them in my affairs is an impertinence on their part, and they might better occupy their time remedying their own troubles."

Up to press time neither Mr. Gillmore nor Rev. Bowlby had accepted the Brady challenge to debate.

While the New York theatrical center was focused upon the Brady controversy, theatre managers across the river in Jersey were also having their hands full. A controversy has been waxing hot against all forms of Sunday entertainment in that State. The police authorities have carried the campaign against Sunday shows far enough to reach the Lenten production of "The Passion Play," which is being sponsored by Father Joseph N. Grieff, rector of the Holy Family Roman Catholic Church at Union Hill, N. J. "The Passion Play" had been given in the Auditorium for years without interruption. This year it seems to have become enmeshed in the crusade the reform element are waging against Sunday shows in that state. Father Grieff was served with a summons after the performance on Sunday and was found guilty of violating the Sunday law and fined $1 when arranged in the Magistrate's Court. He paid the fine, but added that he will continue to give the play for the remaining Sundays of Lent, regardless of what anybody says.

During the course of the week, however, Recorder Haunstein made a careful study of the act, with the result that the fine was retracted and Father Grieff's dollar was returned to him. Haunstein stated religious performances are excepted in the dictates against Sunday theatrical performances.

### BILL TO REPEAL CENSORSHIP UP

ALBANY, N. Y., Feb. 19.—Senator James Walker and Assemblyman Donahue, Democrat leaders, introduced the bill last week for the repeal of the State motion picture censorship law.

Much opposition is expected from the Republican ranks whose party at present are in control of the various jobs attached to the censorship commission. The fight of the Republicans is being led by Assemblyman Clayton, father of the original law.

On the other hand, Democrats are confident that the censorship repeal will be passed shortly. A hearing on the new bill will be held before the Assembly Ways and Means Committee on Feb. 27.

### SUES FOR STAGING "DOORMAT"

Edgar J. Mac Gregor filed suit last week against Edgar Whitenil for the sum of $600 which he claims is due him for his work in staging "The Doormat," which was produced recently at the Punch and Judy Theatre.

### MacDERMOTT SUIT TRANSFERRED

The suit of Miriam Nesbit MacDermott, actress who appeared in the past with many of the big stars, and who is the wife of Marc MacDermott, actor and motion-picture performer, against Stella Helen Gilmore, vaudeville actress, has been transferred from Westchester county to New York, according to papers filed last week in the Supreme Court. In the suit Mrs. MacDermott asks for damages amounting to $20,000 for the alleged alienation of her husband's offection.

Mrs. MacDermott is also suing her husband for a separation and had him arrested because she alleged that he would leave the state to avoid the payment of alimony. She also had Miss Gilmore arrested.

### ACT TO BE MADE INTO SHOW

"Remnants," the vaudeville playlet by Raymond Bond, is to be elongated into a three-act comedy and will be given an early production by Beaux Arts Productions, Inc.

### CHORUS MASTER'S SUIT SETTLED

The action, originally started in the United States District Court, against the Chicago Opera Association, Inc., by Attico Bernabini, chorus master who sued for $3,750, has been settled out of court through Alfred Beekman, of House, Grossman & Vorhaus, attorney for Bernabini.

When the suit was filed sometime ago. Bernabini, who is well known in operatic circles as an assistant musical conductor and chorus master, set forth in his complaint that he had been engaged as chorus master for the Chicago Opera Company. for the seasons of 1920-1921, and 1921-1922, by H. M. Johnson, executive director of the company, on May 7, 1920.

Subsequently, he alleged, he fulfilled his duties faultlessly for a period of 32 weeks which over-lapped one season. Then George M. Spangler, business manager of the opera company told him that Mary Garden, did not think his contract was still in force. Being that it was mid-season and impossible for him to get another position at that time, the chorus master sued for damages and salary due him at the rate of $150 per week.

### "CINDERS" OPENS ON MARCH 19

"Cinders," Edward Royce's new musical production, which went into rehearsal last week, will have its initial performance at the National Theatre, Washington, on March 19, and on Easter Monday will be presented at the Fulton Theatre, succeeding "Secrets," which will be moved to another house. The book and lyrics of "Cinders" are by Edward Clark and the musical score is by Rudolph Friml.

Those selected to appear in the attraction are: Nancy Welford, Walter Regan, Queenie Smith, Fred Hillebrand, Margaret Dale, who was recruited from the movies; George Bancroft, John Brewer, Lillian Lee, Mary Lucas, Roberta Beatty, Estelle Lavelle, Jack Whiting, Kitty Kelly, Alta King, Dagmar Oakland, Elva Pomfret, Eden Grey, Evelyn D'Arville, Diana Stegman, Louise Bateman, Vera de Wolfe, Gertrude MacDonald, Elaine Cholson, Mildred Lunnay, Sydney Reynolds, Abner Barnhart, Nathaniel Gennes, Denny Murray, Frank Curran and Thomas Fitzpatrick.

Victor Baravelle, former musical director for "Ziegfeld's Follies," has been engaged as musical conductor for "Cinders."

### WOODS SUES APOLLO BUILDERS

CHICAGO, Feb. 19.—Al H. Woods filed suit last week in Circuit Court against the Longacre Engineering and Construction Company, contractors, to recover approximately $500,000 alleged to have been paid in excess of the estimated cost of the Apollo Theatre.

The Apollo was constructed on a "cost plus" basis contract, allowing the construction company to add 8 per cent to the total cost of building the house as its profits for doing the work. Virtually all of the work was sublet by the Longacre company at what Mr. Woods claims were exorbitant prices. All of the sub-contract figures are questioned by him in his suit.

According to Woods, the price estimated as the cost of building the Apollo would be $500,000, but when the theatre was finished the cost was nearly twice that figure, the complaint states.

### "TEN NIGHTS" TO BE REVIVED

A new copyrighted version of "Ten Nights In A Bar Room," will have its premiere under the auspices of Arthur C. Aiston and James W. Castle on March 1st, at the Strand theatre, Pittston, Pa. It will play three days there then go to the Academy, Scranton, a week and then to the Lyceum theatre, Pittsburgh, for the same length of time. Following this route the producers will have it play the subway circuit in New York and Brooklyn.

Heading the cast will be Frank Base in the role of "Joe Morgan," which was formerly played by the Rev. Robert Downing, the Evangelist actor, who will be supported by Fred Hoadley, Dorothy Galland, Jack Collins, Fred McGuirk, Madge Christie, Claire Gonska, and Harry Knapp. Castle will manage the show and J. W. Jackson will be in advance.

### CHICAGO SHOWS DOING POORLY

CHICAGO, Feb. 19.—Although last week was cold and clear, business in the loop theatres was not up to expectations. There has been a noticeable slump for the past few weeks and now that Lent is here, the theatres are beginning to feel it more so.

Two new shows are promised for next week. Ina Claire comes to the Powers with "The Awful Truth" and "In Springtime of Youth" follows "Elsie" at the Illinois. Both openings are scheduled for Monday night. With the opening of the "Monster" at the LaSalle last Sunday, this town is getting more than its share of mystery plays. "The Monster" hasn't anything special to recommend it, aside from the fact that it is very spooky. Other mystery plays which are enjoying good attendance are: "Zeno" at the Great Northern; "The Last Warning" at the Blackstone; "The Twist," which is now playing at the Playhouse, and the "Cat and the Canary," which is enjoying the longest run of any play this season at the Princess. On the 25th "The Rear Car," another mystery play, will follow Mrs. Fiske at the Cort Theatre. On that same night, Frank Keenan will bring "Peter Weston" to the Harris following the short run of "Captain Applejack." When "The First Year" ends its engagement March 10, "Light Wines and Beer," a new show with Joseph Cawthorn, George Bickel, Matilda Cottrelly, will come to the Woods. William Hodge in "For All of Us" is still doing splendid business at the Studebaker. "Partners Again" remains an outstanding hit at the Selwyn.

Eddie Cantor is enjoying unusual good patronage at the Apollo and "Sally" is still holding its own at the Colonial, but it is a question whether it will be able to last out the predicted long engagement at such a high rate of admission. "So This Is London" remains at Cohan's Grand and next week will be the final week for "Shuffle Along" at the Olympic. "The Blimp" will replace this all-colored show.

### PROTESTS AUDITORIUM RAZING

CHICAGO, Feb. 19.—Plans filed in the Circuit Court here calling for the razing of the Auditorium Hotel and theatre, Chicago's leading hostelry during the world's fair of 1893 and the local home of Grand Opera for over a third of a century, and the erection of a modern twenty-two-story building on the site will not be carried out if Ferdinand W. Peck, prominent in the financing of the structure, has anything to say. Intimation that plans had been made to replace the property was contained in suit filed in the court to perfect titles. The bill stated that the structure was obsolete and had never paid dividends.

Mr. Peck said, "since 1887 the Auditorium has been my child. As long as I live I will not let them tear it down. The Auditorium is not obsolete. I say it has paid. The prestige that has come to Chicago because of the building and the opera house it contains has not only added to the value of real estate and other interests, but has promoted entertainment for the people."

At the opening of the building on March 17, 1890, Benjamin Harrison, then President of the United States, delivered the principal address.

### "THE WASP" LOOKS LIKE HIT

"The Wasp," the second play of the season written by Thomas F. Fallon, author of "The Last Warning" looks like another hit, according to the out of town critics that have witnessed the new production.

Louis H. Kaplan is presenting the new mystery thriller, in the cast of which are Helen Ware, Emily Ann Wellman, Frederick Burt, Ben Hendricks, Annie Mack Berlein, Barry Townslwy, Sydney Sheppard, Louise Muldener, and Tammany Young.

### A NEW HATTON PLAY

Fanny and Frederic Hatton, have written a new play entitled "Longacre Square," which is expected to have a try-out in the Spring and if successful, presented in New York in the Fall.

# WEBER AND FIELDS AFTER SOCIETY BACKING FOR MUSIC HALL

## Prospectus Mailed to Smart Set Invites Them to Buy Stock in Newly Formed $3,500,000 Corporation Which Is to Sponsor Venture—Roof Cabaret to Be Additional Feature of Enterprise

That Weber and Fields are angling for society backing, both from a patronage and financial standpoint, in their new Weber-Fields Music Hall venture became known this week, when several hundred society fashionables, many of whom have never even displayed the slightest interest in things theatrical, were the recipients of a well written prospectus, mounted on expensive stock, which graphically outlined the policy of the new venture and even went as far as to illustrate its architecture with wood cuts. Attached was a veiled invitation to invest in the recently incorporated $3,500,000 corporation which has been formed to finance the venture.

According to the prospectus it is the plan of those behind the scheme of rehabilitating the Weber and Fields Music Hall for Broadway, to build their own theatre. As planned it is to be a mammoth structure representing the outlay of $1,000,000. In addition to the theatre it is to house a roof garden cabaret patterned after the Ziegfeld Midnight Frolic, which will be utilized as an open air dining and entertainment place in the summer and will have a glass inclosure to protect it from the winds of winter.

If the plans go through, and there is every reason to expect that they will, the enterprise will provide New York with its only roof theatre. Prohibition sounded the death knell of the "Ziegfeld Midnight Frolic" and since that place has now been renovated into a regulation theatre and renamed The Dresden there is little likelihood that the Ziegfeld midnight entertainment will ever be revived in New York. The fact that such an enterprise would prove successful is graphically illustrated in the phenomenal business of The Boardwalk, one of the Salvin-Thompson chain of cabarets which is staging the only midnight frolic now running on Broadway and is attracting a patronage that includes many of the former Ziegfeld regulars.

The prospectus continues that the promoters have obtained a tentative site in a desirable location and are offering their stock via this method to find if such an enterprise is desirable by fashionable New Yorkers. If the scheme never accomplishes anything else it has at least got its idea over to the smart set.

Whoever conceived the idea hit upon the unique angle of using the Social Register and The Blue Book as a medium through which to reach the society folk. The names and addresses are said to have been culled from both volumes. While many of the society folk were flabbergasted by the invitation to participate in financing the venture there were others who were quite amenable to it.

The policy of the Music Hall, which is to be the theatre proper of the enterprise, will be to stage musical revues patterned to a degree after those which rode Weber and Fields into popularity at their old music hall on Lower Broadway. The success of the Music Box and its annual revues has convinced those back of the Weber and Fields venture that there is room for another music hall in New York and argue there is no better people qualified to sponsor it than Weber and Fields. Definite action will be taken as soon as funds are raised.

### TED LEWIS REVUE OFF

Ted Lewis, the jazzologist, has abandoned the idea of launching his own revue this Spring and has renewed his contract with Bohemians, Inc., for two more years. Lewis is now on tour with last year's edition of "Greenwich Village Follies" and continues to hold up as a show-stopper. Lewis' original contract with the producers of the "Greenwich Village Follies" was to have expired this coming June. Lewis had announced earlier in the season that he would not renew his contract, primarily because it prohibited his appearance elsewhere than in the "Follies." In previous seasons Lewis had been in the habit of tying up with a leading hotel or cabaret in practically every city the show played and, with his band, rolled up an additional income which was said to exceed his weekly stipend in the revue. This season the Bohemians refused to give him permission to engage in any outside jobs unless they were to receive a goodly portion of the profits. Lewis couldn't see it from this angle and immediately set plans in motion to produce his own revue. Lewis claims that he has not entirely abandoned the idea of heading a show of his own, but has merely delayed it until he has fulfilled his new contract with Bohemians, Inc.

### "LOLA IN LOVE" COMING IN

"Lola In Love," under the management of Abe P. Waxman, will make another try tonight (Wednesday) at the Hempstead Theatre, Hempstead, L. I. Just this one performance will be given this week and the play will be then brought to a New York theatre next week.

### "ROSE BRIAR" CLOSES MARCH 10

The engagement of Billie Burke in "Rose Briar" at the Empire Theatre will terminate on March 10. Miss Burke and her company will make a short Spring tour with the Tarkington comedy to Boston, Philadelphia, Detroit and Chicago.

### JEWISH PLAYS IN MINER'S BOWERY

A number of actors and actresses in the Yiddish theatres of New York have obtained a lease on Miner's Bowery Theatre, 165 Bowery and will shortly reopen it under the name of the Royal Union Art Theatre, with a Jewish art company conducted entirely on the co-operative plan. Those who are prominent in operating the new venture are, Mae Simon Malvinia Lobel, William Nordalsky, Isaac Janover and David Baratz. All of these people will appear in the plays given at the theatre.

According to Jerman J. Rubinstein, who will handle the business affairs of the theatre, the company will present in Yiddish all of the great plays that have been done by the Moscow Art Theatre in Russia. The first production will be Gorky's, "A Night's Lodging," which will be followed by several of the Ibsen plays and "The Cherry Orchard," by Checkoff.

Endeavors will be made by the company to develop among young authors new talent and in order to do this, a new play by an unannounced author, entitled "Forgotten by God," will be presented early in the season.

There will be twelve members of the company and all will share equally in the profits of the venture.

### "SUE DEAR" IN COURT

"Sue Dear" was no cheap girl at that, according to a suit filed last week in the Third District Municipal Court against Bide Dudley, dramatic editor of the *Evening World*, who does an occasional show on the side.

Earl Van Ackerman and George W. Korb, doing business as the Beaux Arts Scenic Studio, filed the suit against Dudley for the sum of $638 plus interest from July 8, 1922. In their complaint the plaintiffs allege that scenery worth $1,628 was sold to Dudley, on which he paid $990, leaving a balance which they seek to recover.

### WOODS-LEBOWICH SUIT SETTLED

Due to an amicable settlement being reached out of court, Al H. Woods has withdrawn the suit recently instigated against Joseph Lebowich, late of Boston, whom he was suing for $3,600, representing in part a sum paid to Lebowich under a contract whereby he was to render his services to Woods.

The matter involves certain property owned by Al H. Woods in Boston on Tremont and Warrenton streets. In 1921, the theatrical producer claimed, he paid Lebowich, who at that time resided in Boston, the sum of $1,837.68 under an agreement whereby he was to have cancelled for Woods an assessment on the property amounting to $3,675.36, or have it lowered. Lebowich failed to have the assessment removed, according to Woods' complaint, with the result that he had to pay the full amount of taxes as per assessment. Lebowich failed to return the money as per agreement, if he failed to have the assessment cancelled, which Woods thought excessive. Alfred Beekman, of House, Grossman & Vorhaus, attorney for Al H. Woods, represented the producer in the adjustment out of court as well as in the legal action instituted.

### "FOOL" AFTER LENTEN BUSINESS

The Selwyns are making a strong play for Lenten patronage with Channing Pollock's play, "The Fool," at the Times Square Theatre. They are exploiting it as "The Lenten Play" in their advertising matter and in the lights on the theatre marquee. They have also sent out several thousands pamphlets playing up the moral lesson of the play, rather than its entertainment value, hinting that its moral preachment and theme has already been endorsed by the clergy of all denominations.

### PARK THEATRE DARK

The endeavor of the Minskys to give Broadway "Burlesques" stock entertainment at the Park Music Hall resulted in the promoters taking a loss in the neighborhood of $50,000 and closing the theatre last Saturday night. The Minskys tried for twenty-five weeks to accustom Broadway to their type of show but the gross business could not pass the average of $5,000 which resulted in a large loss

### TIERNEY IS GENERAL MANAGER

Joseph V. Tierney, manager of the Harris Theatre, is acting general manager of the Sam. H. Harris enterprises during the absence of Abe Levy, who is in California vacationing for three months. Levy was in very ill health when he left New York each week. No future policy has been set for the house.

**MRS. CHARLES GERARD**

**Mrs. Charles Gerard, wife of the proprietor of the Gerard Greater Shows. The above picture was taken in San Domingo City, R. D., where the show plays during the winter months.**

### A. E. A. BRINGS OPERA CO. BACK

The Actors' Equity Association last Saturday advanced $2,500 to bring twenty-one principals and the choristers of the American Light Opera Company back to Chicago. The company closed at the Pantages Theatre, Oakland, California, last Saturday night. The players would have been left high and dry had not the Equity deputy prevented the stranding by wiring the council the day previous and apprising them of the conditions. Upon receipt of the wire Paul Dalzell, assistant executive secretary, telegraphed the above mentioned sum to defray outstanding hotel bills and pay transportation expenses.

This is the second time the company has stranded since it started out from Chicago two years ago, according to Mr. Dalzell. "The company had originally been sponsored by Ralph Dunbar. About a year ago it stranded in Pheonix, Arizona. It was decided to reorganize on the co-operative plan and the Brandon Brothers, who managed a theatre in Phoenix, came in with the new arrangement.

"Some time later Brandon Brothers sold one-half interest in the company to Rex Reynolds. Reynolds is said to have taken over all liabilities, signing contracts and thus establishing himself as manager. The company moved on, playing sometimes to fair business and at other times practically nothing.

"When the American Light Opera Company arrived in San Diego, Cal., a week ago, its travelling deputy telegraphed to the Los Angeles representative of the A. E. A. to come down and help them out of their difficulties. The latter found matters in bad shape. Salaries had not been paid for many weeks, and members of the company were receiving only enough money for the bare necessities of life, sums ranging from $10 to $20 a week."

"Rex Reynolds then negotiated with Alexander Pantages to bring the company to his Oakland Theatre. They were to have played a four weeks engagement, providing their first week was successful. However, the standard English operas of Gilbert and Sullivan, such as 'Pinafore,' 'The Mikado,' and 'The Pirates of Penzance,' failed to draw, and the opera company was closed after the first week. Reynolds seems to have vanished."

"When Ralph Dunbar began organizing the company in Chicago he had made representations that he was a member of the producing Managers' Association. Later when the company stranded for the first time the P. M. A. repudiated him, saying that he had never qualified for membership."

### WAYBURN INCORPORATES

Two organizations in which Ned Wayburn is interested were incorporated last week under the laws of the State of New York, each for $1,000. Dittenhoefer & Fishel are the attorneys.

One of the projects is the Ned Wayburn Office, Inc., to produce and present theatrical enterprises of varied character, and maintain a booking office of stage attractions. The other project in Ned Wayburn Studios of Stage Dancing, Inc., and is for the purpose of conducting a dance studio and give instructions in all kinds of dancing.

### "SLAVEMAKER" OPENS ON MAR. 5

Mary Ryan will make her debut in "The Slavemaker," a sensational drama based on the drug evil at Ford's theatre, Baltimore on March 5th. If the play shapes up properly, Sam H. Harris, its producer, intends bringing it into New York in April, so as to have the first play on Broadway, this season, dealing with the drug evil.

### "LIGHT WINES" FOR CHICAGO

"Light Wines and Beer," which has gone into rehearsal here under the direction of A. H. Woods, will not open in New York as had been previously planned, but will be shipped out to Chicago, opening there on March 11. This is the Aaron Hoffman comedy which Kolb and Dill have been appearing in on the Pacific Coast under the title of "Now and Then."

# BIG ACTIVITY IN LOEW'S STARTS STORY OF COMING DIVIDEND

## Biggest Trading in the Year on Amusement Stock Which Has Long Moved Slowly—Reaches 21¼ New High for the Year.

The big feature of last week's market was the sudden activity in Loew, giving color to the oft-repeated rumor of pool operation. The issue, which had been practically dormant for several months woke up with a start Monday a week ago and the shares were bid up, the turnover being greater by several thousand shares than all the other securities combined and reaching 21¼. Famous Players, which had reached around 88¾ the week before last, settled about the same point last week, vacillating between that point and 90½. Strange as it may seem, the fact that a dividend, declared on February 13 was announced on Monday of this week payable April 2 to holders of record on March 15, 1923, did not cause a rise in this issue. The dividend is $2 per share on the common stock for the quarter, equivalent to over nine per cent yield with the stock at the present level. It is possible that the slight depression suffered on Monday is due to a bear movement seeking to buy in at a low level in order to take advantage of the sharp rise anticipated during the first week in March, but it is more than likely, on the other hand, that the decline was in line with the general market trend for the day, as profit-taking through the entire list caused a slight falling off in prices and the amusement stocks were no exception to the rule.

There was little activity in Famous last week. The stock opened on Tuesday at 88¾ moving up the line and going to 90½ only to fall back and close the week at 89½. At one time the stock went down to 88 but this was only for a short while. The week showed a gain of ¾ of a point with 16,400 shares exchanged. Monday of this week showed practically no buyers, only three hundred shares changing hands, the price dropping to 88½ and never going higher than 88⅞, closing the day at 88⅝ or ⅞ of a point lower than Saturday.

Goldwyn also lay dormant last week, the price fluctuating, in small transactions, between 6⅛ and 5⅞ closing the week at 6. Monday of this week, however, the stock showed unusual activity with 6,200 shares sold, the price declining under the selling from 6 to 5¾.

As mentioned above Loew's attracted most of the attention last week. There has been talk of a coming dividend, and, in anticipation thereof and possibly because of the pool operations 38,300 shares were traded, the price advancing from 19¼ to 21¼ and closing at 20¾ or a gain of 1½ for the week. This is a good price for these shares and shows the wisdom of those who bought all they could around the 17 mark. On Monday of this week the shares declined along with most of the other securities on the market moving from 20⅞ to 20½ at which point it closed. During the day 3,000 shares were sold, showing that the period of activity in this issue is not yet over.

Orpheum, with none of the fireworks attendant upon the Loew showing, made an even greater gain than that issue going from 19½ to 21¼ and closing at 20¾ or exactly the same point as Loew. The gain was 1⅝ with only 7,500 shares sold. A good many shares of this stock were liquidated by the former insiders and found their way into outside hands and it is possible that these outside interests thus found the way opened to them for a little quiet manipulation. Monday of this week saw 1,500 shares on the exchange with a slide from 20⅞ to 20½, in line with the action of the others.

### "CLOAK OF SCIENCE" FOR ARLISS

"The Cloak of Science," a new play by James Henry O'Brien, which is said to take a drastic slap at vivisectionists, will probably be the next starring vehicle for George Arliss. Arliss read the play last week and was sufficiently impressed by its possibilities that he has recommended it to Winthrop Ames as the most promising vehicle to succeed "The Green Goddess," Arliss' present vehicle.

The play is said to have been inspired by the heated controversy now in session between the vivisectionists and the anti-vivisectionists. The vivisectionists are attempting to introduce a bill in the legislature whereby condemned convicts would be turned over to the medical research society for scientific experiments instead of being put to death by electrocution. Senator Salvatore Cottillo, of New York, has sponsored an anti-vivisection bill that would offset the other proposed legislation and would prohibit the sacrificing of both humans and animals to scientific experiments.

While the O'Brien play is an expose along these lines, it has been emphatically denied that it would have anything other than the moral support of the anti-vivisectionists and is not being rushed to the stage as a matter of propaganda.

### "THE EXILE" OPENS ON MARCH 9

The initial performance of "The Exile," a play by Sidney Toler, which is being financed by half of the box-office men in the Broadway Theatres will take place at the Stamford Theatre, Stamford, Conn., on March 9th. The following week the show will be brought to the Shubert-Teller Theatre, Brooklyn, where it will be readied for a New York engagement. Eleanor Painter and Jose Rubin, will head the cast.

### PRICE DIDN'T APPEAR

Georgie Price, although prominently billed to appear at the Central Theatre in conjunction with the Shubert unit running there last Monday, failed to take his place on the program, giving, as his excuse, the statement that the billing accorded him was not commensurate with his standing as an artist. Price was in the nature of a last minute addition to the bill and had not been mentioned in the newspaper advertising nor advance publicity. On Monday morning a sign, painted on oil-cloth, about five feet by three in size, was displayed in the outer lobby of the theatre announcing that Georgie Price would be featured as a "Special Added Attraction." His name was not up in lights nor was his picture displayed. Shortly before show time Price looked the billing over and informed the management he would not go on. It was too late at that time to find a substitute for him so that his place on the bill was not filled.

Arthur Klein, general manager for the Shuberts, did not state what disposition would be made of Price's case, but inasmuch as several photographs were taken of the lobby and Price's billing it is possible that legal complications may ensue.

### RHEBA CRAWFORD TO STAR

Rheba Crawford, the Salvation lassie who is alleged to have lost her blue bonnet on account of the widespread publicity she received in a tilt with the police, growing out of her conducting Salvation Army meetings on the steps of the Gaiety Theatre, is to embrace a stage career after all. According to an announcement she is to be starred in a three act drama, "My Gal Sal," which is said to be a dramatization of her own experience as "Angel of Broadway," and is to be sponsored by a new producing firm.

### SPIEGEL'S INSANITY DOUBTED

At a hearing in the bankruptcy proceedings brought against Max Spiegel, who failed for over $1,000,000 and who since December last has been confined in a sanitarium in Stamford, Conn., held on Friday at the office of the U. S. Referee, Harold P. Coffin, at No. 217 Broadway, Maurice Fleischman testified.

Fleischman, who acted as general manager for several of the theatres in which Spiegel was interested, told of seeing Spiegel in Hartford, Conn., on December 4 and said he "didn't act crazy," but said he was despondent. After this date, and on December 9, Fleischman said he visited Spiegel at the latter's apartment on West End avenue, where Spiegel, he said, told him that he would not get out of bed alive and requested Fleischman to look after his affairs after his death. Spiegel was coherent at the time, Fleischman said, and signed four checks while they were conversing.

The hearing will be continued at Referee Coffin's offices on February 26 and 27. Fleischman will be examined further and Mrs. Mark, widow of Mitchel H. Mark, father-in-law of Spiegel, will be called as a witness.

Spiegel's assets are unknown as to actual value, a large portion being in the form of stock in various corporations, much of which is pledged for loans.

### "DEMI VIRGIN" CLOSED

A. H. Woods' production of "The Demi-Virgin," in which Hazel Dawn was featured, closed at the Bronx Opera House last Saturday night. The play had rounded out two seasons and had played to big takings in every territory where it was presented. The fact that it had played the entire circuit of legit theatres and had repeated in most of the big towns convinced Manager Woods that it had outlived its usefulness as a traveling attraction. It will shortly be released for stock.

"The Demi-Virgin" was a satirical slam at the movie colony of Hollywood. Its presentation at the Eltinge Theatre, New York, precipitated a controversy between Woods and the city officials. Upon complaint of the Police Department License Commissioner Gilchrist revoked the license of the Eltinge Theatre, but Woods won out on appeal.

The main objection to the piece was based upon its risque dialogue and particularly a scene depicting a "strip poker" session. The publicity given the controversy between the manager and the city officials proved a bonanza for the attraction. Although no definite figures as to its earnings were given out, the piece is said to have piled up a tidy sum for both author and producer.

**DOROTHY JARDON**

Grand Opera soprano who is booked to sing six weeks in the Pacific Coast Loew houses, opening March 15.

She will sing "Love Sends A Little Gift of Roses."

### MUSICAL UNION DEMANDS

(*Continued from page 3*)

at a time when unskilled labor was earning more than they were. So when they got their increase, it might have seemed large, but it was not what they should have had. Living conditions are higher than ever now, the men have their children running around without shoes on their feet, and have not been giving them the right nourishing food due to the fact that their incomes were not sufficient. This was all brought about through politics in the A. F. of M. But Joseph Weber has no control over us now, he will not rule us with his iron hand any longer. We have local autonomy in our organization and are responsible for the acts of our members, while the other local is ruled by a 'hand-picked' few who are responsible to Weber and do as he tells them to do, with the result that the organization he has placed in the field to take our place does not command the respect of the members or the managers. We do command the respect of our members and with that we will command it of the managers as well, regardless of what Weber may do. We are not going to let the grass grow under our feet and will demand quick action on our demands from the managers, or will walk out on them, if we do not get what we consider fair."

The Producing Managers' Association, the Vaudeville Managers' Protective Association and other organizations of managers which employ musicians have taken the stand that Weber will be able to cope with the situation and that they will only deal with him or the recognized New York local on business pertaining to the theatres in the city.

### "SIX CHARACTERS" CLOSING

Brock Pemberton's production of "Six Characters in Search of an Author" will close at the Princess Theatre Saturday night after an eighteen weeks' sojourn in that house. Pemberton announces the reason for closing being that the work was a bit strenuous for the members of the cast, and that several of them threatened to quit unless they would be able to get a vacation. Pemberton listened to their request and told them that he would close the show for four weeks and then resume. In the meantime the theatre was rented for four weeks to Richard Riccardi, actor-author-producer, who will present a comedy he has written, entitled "Papa Joe," beginning next Monday night.

Should the new show remain at the house after the four weeks Pemberton will take his company on tour, otherwise he will have them return to the Princess and complete the season there.

Pemberton is also planning to place in rehearsal shortly a French comedy by Louis Verneuil, son-in-law of Sarah Bernhardt, entitled "To Get Adrienne." Seymour Hicks is at present appearing in a London theatre in this play.

### JULIAN HALL AND KATHLEEN RED DEXTER

Julian Hall and Kathleen Red Dexter, whose pictures appear on the front cover of this week's issue of the CLIPPER, just finished the Orpheum circuit and are meeting with success in the East with their new act which was written by Will J. Harris.

This young couple have everything in their favor, possessing talent, ability and youth.

Miss Dexter is of a charming type possessing personality which radiates to the last row.

Julian Hall is an exceptional performer and does many things which would take too much space to mention.

The act is playing exclusively for the B. F. Keith Circuit.

### BROOKE FOR "WILDFLOWER"

Tyler Brooke, who closed after a one-week engagement in "Peaches" at Baltimore, was engaged this week to replace James Doyle in the cast of "Wildflower" at the Casino Theatre. At the same time Gladys Doree was cast to replace Evelyn Cavanaugh. Both people go into the show next Monday night.

# NEW KEITH SUPER-CIRCUIT OF THEATRES NOW BEING FORMED

## Keith Vaudeville Exchange Gets Moore-Wiggins Houses in Rochester, Detroit, Buffalo, Toronto and Montreal—Five Super Theatres to Be Built, One for Broadway

Plans for the formation of a Keith Super-Circuit of theatres were started last week, when the Keith Vaudeville Exchange secured control of the theatres formerly owned by Moore-Wiggins Company, Ltd., of which Mr. Moore has been the general manager and controlling factor since the retirement of the late E. W. Wiggins. The deal will bring the Temple Theatre, Rochester, the Temple Theatre, Detroit, and the Moore-Wiggins houses in Buffalo, Toronto, and Montreal under direct Keith supervision and will be operated with the Keith name over them.

Rochester and Detroit are the most important of these additions, and in Detroit, a new super-theatre on the style of the Keith's Palace, in Cleveland, to cost $5,000,000 will be erected. Replicas of the Keith "Perfect Playhouse' are also to be constructed in Boston, Brooklyn, and New York, making five houses of this type which will be used for the start of a "Keith Super-Circuit," to be the finest types of theatres in the world, and play only the highest type of vaudeville entertainment.

The house in Brooklyn has already been started and will be known as the E. F. Albee. Work on the Boston, Detroit and New York houses is to be started very shortly. The New York house, it is said, will be erected on a Broadway site, and when completed, will succeed the Palace, at Broadway and Forty-Seventh street as the featured house of the circuit. The average seating capacities in these houses will be from 3,500 to 4,000 and all will be operated on big time policies.

With these four houses to be erected, and the announcement of a new house to be built by the newly-formed Greater Philadelphia Amusement Corporation, consisting of the Keith and Stanley amalgamated interests, in Philadelphia, the new house in Flushing, L. I., which is now under construction, and the five houses secured by taking over the Moore-Wiggins theatres, and the acquisition of a house in Fall River, Mass., the Keith circuit of theatres will have been increased by twelve new theatres before the year of 1924 has passed and more the next year.

### NEW COHAN SHOW OPENS MARCH 8

"Private Property," a three act comedy by Vincent Lawrence, with a cast of five people, will be the next production by George M. Cohan and will open on March 8, at the Lyceum Theatre, Rochester. Rehearsals for the play, under the personal direction of Cohan began Tuesday with Allan Dinehart, John Holliday and Ruth Shipley cast for the principal roles.

After the premiere of "Private Property" Cohan will commence work for the staging of his new musical comedy, "The Rise of Rosie O'Reilley," which will go into the Tremont Theatre, Boston, for a summer engagement.

### "PETER WESTON" STARTS

TOLEDO, Ohio, Feb. 19.—Frank Keenan returned to the speaking stage tonight at the Auditorium, where he opened in the title role in "Peter Weston," presented by Sam H. Harris, and written by Frank Dazey and Leighton Osmun. Following the present engagement of three days in Dayton, the play will open at the Sam H. Harris Theatre, Chicago.

Others in the cast with Keenan include Marie Nordstrom, Judith Anderson, Jan Hanna, Clyde North, Thomas Irwin, Robert Kenyon, Paul Everton, George W. Barnum, A. O. Huhn and Bernice Vert.

### CORTELYOU PLAYERS OPENING

The Will J. Hicks Cortelyou Players, a new organization, will open at the Cortelyou, Brooklyn, early in March, presenting Broadway successes.

The company will include: J. V. Martingale, leading man; Lillian de Vinne, leading woman; Roger R. Kahn, second business; Bertrand Folkart, juvenile; May Brown, ingenue; Dolores Creighton, characters, and Lincoln Jones, general business. Arthur T. Bond will direct all of the plays and the opening bill will be "Nothing But the Truth" and "Kick In" next on the schedule.

### WYNN SHOW TO RUN

Ed Wynn in "The Perfect Fool," will continue his run in the show until June 16, when the show will close in Atlantic City, until August 27, when it will reopen at the Nixon Theatre, Pittsburgh.

A new vehicle is in preparation for Wynn and he expects to open in this some time early next year, probably the middle of March, 1924.

### RE-WRITING FANNY BRICE SHOW

Fannie Brice will probably have a lengthy wait until she can make her debut in "Laughing Lena," her first starring vehicle under the management of Florenz Ziegfeld, Jr. It seems that Ziegfeld, who is now in Palm Beach, is not satisfied with the original book that was written by Ring Lardner and Gene Buck. He took this script to Frederic and Fanny Hatton and had them work on it and do some rewriting. They returned it recently to the producer, and after he looked it over informed them that only one of the three acts met with his approval. They are at present working on the other two acts and expect to have them ready for the producer when he returns from Palm Beach the middle of March.

### "BARNUM" LOOKS GOOD

SYRACUSE, N. Y., Feb. 19.—"Barnum Was Right," re-written and partly re-cast since it took to the road originally a short time ago, was presented last week at the Wieting Theatre, where a mere handful of people turned out to receive it, probably due to the misleading title. The comedy, in three acts, had an amusing and original plot and concerns a money mad chase, founded on air castles. The cast was unusually good and included Donald Brian and Marion Coakley, playing opposite each other; Miss Susanne Willa, Enid Markey, feminine members of the cast that scored, and Edwood F. Bostwick and Denman Maley, who posed as the lunatic, although in reality a detective, also did great work.

### "MIKE ANGELO" ON THE SHELF

"Mike Angelo," the comedy in which Leo Carrillo had been starring, closed at the Morosco Theatre last Saturday night and has been relegated to the shelf. There is a possibility that Carrillo may take over the production from the Morosco Holding Company and take it on the road. Negotiations to this end were talked of last week, but an amicable settlement had not been made early this week. It is said that Carrillo, who still has faith in the play, would take it out Easter week if he could influence the Morosco company to accept his terms.

### "BIRD OF PARADISE" IN STOCK

"The Bird of Paradise" attracted wonderful business in both the Shubert Theatre in Minneapolis and Milwaukee last week. This play seems to never lose its drawing power.

### KALIZ PUT IN LUDLOW ST. JAIL

Arman Kaliz, vaudeville actor, author and one of the producers of "Spice of 1922," a big revue, which had a summer run at the Winter Garden and stranded in Chicago several weeks ago, was arrested on Friday of last week and lodged in Ludlow Street Jail on an order of commitment signed by Supreme Court Justice Wasservogel.

The basis of the order is a default in payment of $1,970 alimony due his wife, Amelia Stone Kaliz, vaudeville performer, who for years worked with Kaliz under the vaudeville act name of Stone and Kaliz. The divorce was granted by the Supreme Court two years ago. The commitment order was signed November 9 last, but Kaliz, a member of the cast of "Spice of 1922," was on the road at the time. Late in the day Kaliz was able to leave Ludlow.

Kaliz's show, "Spice of 1922," has during the past week been reorganized for the Shubert vaudeville houses and is now a unit show opening at the Chestnut Street Opera House in Philadelphia on Monday night of this week.

The production is very similar to the musical show production, with the exception of being cut down in scenic and running time departments. The cast, with the exception of Valeska Surrat is much the same as in the original show, the principals being Sam Hearn, Brendel and Bert, James Cody, Florence Brown, Dolores Suarez and others.

### SUNDAY SHOWS UNDISTURBED

New Jersey local authorities did not interfere with two performances given last Sunday of the Passion Play, presented twice in the parochial school of the Holy Family Church, Union Hill, N. J., under the direction of Father Joseph Grieff, who was last week found guilty of violating the vice and immorality act in staging the play on the Sabbath. Two performances were also given of "Veronica's Veil," in St. Joseph's auditorium, West Hoboken, which were not interfered with on Sunday.

Recorder Louis E. Hauenstein fined Father Grieff a dollar, but later remitted the fine. When the police failed to interfere with Sunday's performances the priest said that he would seek redress from the recorder.

### MRS. HARRIS TO JOIN P. M. A.

Mrs. Henry B. Harris, who is producing Samuel Shipman's new play, "The Crooked Square," has applied for membership in the Producing Managers' Association. When elected Mrs. Harris will bear the unique distinction of being the only female member of the organization.

**BEN BLUMENTHAL**

Pioneer importer of foreign motion pictures, who has brought over the German picture, "OTHELLO" to be shown at the Criterion Theatre next Sunday afternoon.

### AMPHION THEATRE SOLD

The Amphion Theatre, Bedford avenue and South Ninth street, Brooklyn, has been sold to a syndicate which will use it for Jewish performances. The buying syndicate is known as the Earle Amusement Corporation and has for its directors G. Schacht, C. J. and E. Adler. A. Levitt, attorney, recently incorporated the new company.

The Amphion Theatre has been a Brooklyn landmark for years. It is located in the lower Williamsburgh section and for many years derived its revenue from the lower East Side of Manhattan as well as from those in the immediate vicinity. In the days before the Williamsburgh Bridge was erected, the Manhattan clientele utilized the Broadway Ferry, which was but a few blocks south of the theatre.

In its balcyon days the stage of the Amphion was trod by the best known actors of the musical comedy and legitimate field. It was the Eastern District stand for first class shows. The development of the borough and the subsequent erection of other theatres, coupled with the degeneration of the neighborhood set in, and in the early '90's it comprised a link in the chain of popular priced amusement houses of the Stair & Havlin Circuit. Under this policy it prospered until Corse Payton established the Lee Avenue Theatre but a few blocks away, which under a stock policy at reduced prices, cut deep into the patronage of the Amphion. Since that time it has operated under practically every known policy, including straight vaudeville bills, pictures and vaudeville and touring shows. Several years ago when Payton was forced out of the Lee Avenue, he attempted a stock policy there but threw up the sponge after a few weeks. Lately it has been devoted to straight pictures.

The erection of the Republic and Commodore theatres in the immediate vicinity also cut deeply into the Amphion's patronage as a picture house.

During the last decade the neighborhood has become practically a Hebrew settlement, which augurs well for the new policy to be adopted by this famous old theatre, that of offering Jewish productions after the fashion of Kessler's Second Avenue Theatre and The People's Theatre.

### DRAMAS GET PHILA. MONEY

PHILADELPHIA, Feb. 19.—Musical shows, which have been having things their own way for several months, took a drop here last week, with the straight legit shows coming in for the lion's share of the takings. George Arliss in "The Green Goddess" and "The Cat and the Canary" ran a close race for money getting honors, while "Six Cylinder Love" also came under the wire at a good price. Business through the week has been good.

Only two changes are scheduled for the week. Both have been seen here before, but are calculated to possess a sufficient degree of magnetism, to say nothing of entertainment qualities, to warrant their return for brief engagements.

McIntyre and Heath have come into the Shubert for a week's run in their musical comedy, "The Red Pepper," which Otis Skinner is reviving Booth Tarkington's "Mister Antonio" at the Broad. The McIntyre and Heath melange will give way next Monday to another musical play, "Glory," which will be brought over from New York for a run.

"Blossom Time" has entered upon its eighteenth week at the Lyric and is still going strong. "Molly Darling" will remain for two more weeks at the Forrest. George Arliss in "The Green Goddess" will vacate the Walnut at the end of the week to make way for "Passions for Men." "Six Cylinder Love" continues to draw them in at the Garrick, while "The Cat and the Canary" has seemed to have sounded a deep popular note at the Adelphi.

### BILLIE BURKE LOSES ROBE

A mink lap robe, valued at $1,000, was stolen last Friday night from an automobile owned by Billie Burke, at the stage door of the Empire Theatre, while the car was waiting for her to finish her performance.

# VAUDEVILLE

## KEITH - STANLEY MERGER IS FORMED

### SABLOSKEY AND McGURK IN DEAL

E. F. Albee, acting for the B. F. Keith circuit of theatres, and Jules Mastbaum, president of the Stanley Company of America, formed an agreement last week, whereby all the popular priced vaudeville theatres in Philadelphia controlled by these organizations, were brought into one corporation, which is called the Greater Philadelphia Amusement Corporation, with E. F. Albee as president. The only vaudeville theatre not involved in the deal is the big time theatre in Chestnut street, which will be conducted by the Keith firm as heretofore.

The deal brings the Cross Keys, Allegany, Broadway, Globe, and Alhambra Theatres, of Philadelphia, and the Towles Theatre of Camden, from the Stanley group, and the Grand Opera House from the Keith group, into the control of the new holding corporation. A big feature of the deal is the building of a new mammoth Keith Theatre in Philadelphia, at a cost of $3,000,000 on the site of the Bingham Hotel, at Market and Eleventh streets. The plot has been purchased at a cost of $2,000,000 and when completed the theatre will have a seating capacity of 4,000.

Sabloskey and McGurk, who have directed the vaudeville end of the Stanley Theatres, and Harry Jordan, of Keith's present Philadelphia theatre will be the executives and general managers of the new new organization. The Sabloskey and McGurk time has been known as the Amalgamated booking offices, with which the B. S. Moss circuit was affiliated before Moss and the Keith circuit came together three years ago.

Jules Mastbaum is president of one of the largest motion picture circuits in the country, which is associated with the Zukor-Famous Players-Lasky. His picture theatres are not included in the merger.

### NORWORTH IN DIVORCE SUIT

Jack Norworth, defendant in a suit for divorce brought by Mrs. Mary Norworth of Franklin Township, New Jersey, third wife of the performer, failed to put in an appearance before Vice Chancellor John Bentley in Chancery Chambers at Jersey City last week to defend the action against him.

Norworth, whose first wife was Louise Dresser and whose second was Nora Bayes, married the present Mrs. Norworth at Oakland, Cal., in February, 1913. When the actor was named as co-respondent in a divorce case in England about five years ago the couple separated but a reconciliation followed. Mrs. Norworth started her present action for divorce early last Summer. In court last week she testified that her husband had an income of $1,000 a week and that he gave her $200. She asked that the Court order him to continue to give her that amount.

### ALEX HYDE HERE MARCH 26

Alex Hyde and his orchestra will come into New York on March 26, opening at Loew's Victoria, and will be seen at the State Theatre the following week. The organization will play a full week in all the Loew New York houses, as they have been doing in all the houses out-of-town. Following their appearance in the New York houses, they will probably be brought back to the State Theatre for an indefinite run.

### "ACT-GRABBING" FORBIDDEN

Artists' representatives, booking with the B. F. Keith Vaudeville Exchange, have been requested to supply a list of all acts which they represent, to the Keith office, in order to do away entirely with the practice of "act-grabbing" by one agent from another, intentionally or unintentionally. Every agent has been notified that in the future before communicating with an act in regard to representation, they will find out from the office whether that particular act is represented or not. The agreement not to solicit an act already represented was made between the agents themselves.

The bulletin notifying acts to supply a list of their acts was posted by W. Dayton Wegefarth, general booking manager of the Keith Vaudeville Exchange, and reads as follows: "It is rule that a representative will not solicit one act belonging to another representative. To avoid this, it was agreed that you were to inquire of the office whether the act you were about to communicate with had a representative or not. If this is to be completely protective, every representative must register with us, every act he has and every new one as it comes to him for representation; otherwise if you lose acts through not doing so, it is your own fault."

### FAIRBANKS TWINS IN ACT

Ned Wayburn now has in rehearsal a new act in which the Fairbanks Twins will be featured, assisted by Katherine Haye and Richard Keene, that will open on the Keith time in about two weeks. The title of the act is "A Musical Fantasy," with book by Edgar Allen Woolf and music by Irving Berlin. The act will be billed as a Wayburn presentation, Wayburn also staging the vehicle. This is the first time that Irving Berlin has written special music for any vaudeville act, and the collection of names used in connection with the billing is looked upon to add to the salary of the act and make it a sure-fire box office attraction.

This marks the initial appearance of the Fairbanks Twins in vaudeville, as they have hitherto confined their efforts to the Ziegfeld "Follies," "Two Little Girls in Blue" and "The Music Box Revue."

### MOSS PUBLICITY OFFICES MOVED

The advertising and publicity departments of the Greater New York Theatres Corp. have been moved from the fourth floor of the Palace Building to the tenth, where the department has larger quarters, having been given half the floor. It is planned to centralize many of the Moss departments on that floor.

Harry Mandel, publicity purveyor and advertising manager for the Moss houses, is in Bermuda, recovering from a recent illness, and will return next week. Meanwhile, John Hickey is in charge of the department.

### KEITH GETS FALL RIVER HOUSE

The B. F. Keith Circuit has taken over the Empire Theatre in Fall River, Mass., which has been operating under a policy of "pop" vaudeville and motion pictures, and will begin booking that house on April 1. Johnny Collins will book the house, on a basis of six acts each half of the week, and a feature motion picture. J. J. De Wald, who is now managing Keith's Colonial Theatre in New York, has been appointed to manage the house.

### MAYHEW IN VAUDEVILLE

Stella Mayhew returned to vaudeville on Monday at Keith's Orpheum theatre in Brooklyn, having closed with "Peaches," the musical comedy, in Philadelphia on Saturday. She will play several weeks and is booked by Harry Weber.

## BLUMENTHAL DEAL WITH LOEW OFF

### LOEW RETURNING JERSEY HOUSES

The Blumenthal-Haring string of theatres in New Jersey, which were recently taken overy by the Loew circuit, will be returned to the Blumenthal organization within the next week. The deal, which, it is learned, was not definitely closed, brought the State Theatre, Union Hill, the Central and Roosevelt Theatres in Jersey City, to the Loew vaudeville route, in addition to two motion picture houses, the Tivoli and Monticello.

These houses will be returned by the Loew organization. The Loew booking office has been booking the State, Central and Roosevelt houses during the past few weeks, awaiting the result of the negotiations between the Loew people and the Blumenthal-Haring firm. Evidently, it has been found that business in these houses didn't warrant the Loew circuit's retaining them, and the negotiations have been called off.

Fally Markus formerly booked these houses, and will probably again get the booking privileges after the houses have been returned to their original owners.

### MURDOCK'S FATHER-IN-LAW DIES

J. J. Murdock, general manager of the B. F. Keith Vaudeville Exchange, returned from Florida last week, after a brief stay, owing to the death of his father-in-law, Mr. Akass, who died on Wednesday, Feb. 14th. Mr. Akass was seventy-four years old.

Mr. Murdock and his wife and Pat Casey left for Florida on Monday of last week, intending to stay for several weeks. The death of Mrs. Murdock's father compelled a change in their plans.

### HARRY RICHMAN HAS SINGLE

Harry Richman, formerly with Mae West in vaudeville, and also seen in "Queen o' Hearts" with Norah Bayes, will open with a new single this week in Keith vaudeville, under the direction of the Marinelli office. Richman will do a pianologue, opening and closing his offering without using the piano, which he calls "One Hundred Per Cent."

### ED MILNE ILL

Ed Milne, Eastern representative for the Pantages circuit, was absent from that circuit's offices in the Fitzgerald Building all last week, owing to a cold which kept him confined to his home. He was still ill at the beginning of the week.

### CORSE PAYTON IN ACT

Corse Payton, stock actor is now in vaudeville and at the Alhambra Theatre, Stamford, is breaking in a new act which will be seen in New York within the next week or two.

### MONTGOMERY ON LOEW TIME

Marshall Montgomery will be seen on the Loew Circuit for the first time when he will open in New York, on March 5, for a tour of the Loew houses. Joe Cooper booked him.

### HAYES MANAGING MAJESTIC

CHICAGO, Feb. 19.—J. M. Williams has resigned as manager of the Majestic theatre here, and is being succeeded by Everett Hayes. Hayes takes charge of the house this week.

### NEW LOEW HOUSE FOR BROOKLYN

Marcus Loew will add to his Brooklyn theatre holdings with the erection of a new theatre at Myrtle and Knickerbocker avenues, that Borough. The theatre, which is to be a 2,500 seater, will be ready next fall and will be operated under the regular Loew policy of pictures and vaudeville. The location is adjacent to Schwaben Hall, in the heart of the Ridgewood section of Brooklyn, and will figure as strong opposition to William Fox's Ridgewood Theatre, which is located further out on Myrtle avenue.

The new theatre will give the Loew interests their fifth theatre in Kings operating under the combination policy. It will also provide a stronghold in a section where they heretofore have not been represented. In addition to these combination houses the Loew Circuit also controls the Bijou and Broadway theatres, which are devoted to a straight picture policy, and the Alhambra Theatre, which they recently took over from Ward and Glynne, and which is operating under a stock policy.

### "ONLY THREE" SAYS JOE ROLEY

According to Joseph Roley, blackface comedian, and former vaudeville partner of Edward Gallagher, there are "only three unique and extraordinary players" in the United States. This statement was made during his testimony given in connection with the trail of the Shubert against Ed Gallagher and Al Shean who are being sued for breach of contract, and was given before Frank C. Titus, of 34 Nassau street, who filed it last week in the County Clerk's office.

Roley said that he and Ed Gallgher were in a vaudeville act for four years, 1917-1921 and that when Gallagher sold him the act for $4,000 he had no trouble replacing Gallagher. In answer to the question if both Gallagher and Shean could easily be replaced without vaudeville audience knowing the difference, he replied "Absolutely."

Rodolph Valentino, he believes, or Babe Ruth, would be missed if the public did not find them on the bill. That's how good they are in his opinion. Later he included Harry Lauder and Sarah Bernhardt, in his classification. David Warfield was admitted to the "unique and extraordinary" class also.

### TRAVERS IS 125th STREET MGR.

James Travers, formerly assistant manager of Proctor's Fifth Avenue, has been appointed manager of Proctor's 125th Street Theatre, replacing Dave Robinson. Sol Levoy, who had been managing the Harlem Theatre since Robinson's departure, has returned to his former post in J. J. Murdock's office.

### MOLLY McINTYRE IN ACT

Molly McIntyre, the legit actress who scored the hit of her career several years ago in the Scotch comedy, "Bunty Pulls the Strings," is planning to invade vaudeville in a new playlet by Paul Gerard Smith.

### SURRATT RETURNING TO VAUDE.

Valeska Surratt will open in vaudeville shortly in a new act, as yet unnamed, written by Edgar Allen Woolf. During the past season Miss Surratt has been with the Kaliz piece "Spice of 1922."

### FRIEDLAND HAS NEW REVIEW

Anatole Friedland's new revue, of which Viola Weller is the featured performer, is being staged by Ned Wayburn, and will open on the Keith time in about three weeks.

# VAUDEVILLE

## VAUDEVILLE REVIEWS

### COLONIAL

Monday's matinee attendance was very big, for which Vincent Lopez was responsible. It will be even bigger after the "mouth-to-mouth" advertising of the show begins, for if ever a riot was scored in the full meaning of the word, Lopez scored one on Monday.

Gordon and Rica were fairly pleasing in opening the show, and could have gone much better if there wasn't so much forced comedy on the part of Gordon. The pair are evidently anxious to break away, entirely, from the bicycle portion of their routine and have cut down on the amount of stunts they formerly did, injecting more talk and comedy into the act.

Millard and Marlin did nicely until they went into their "Bowery" bit, and they did more than nicely, for this portion of the act brings out the best in them, and carries a real punch. In fact, in those characters they register so strongly, that it wouldn't be a bad idea to work up an act along the lines of that particular piece of business.

"The Show-Off," featuring Fred Sumner, was a laugh from start to finish. Once again George Kelly has scored with his satire on human nature and the vanity of man—not woman. "The Show-Off" is fully as good as his "The Flattering Word" was, and that's saying a great deal. The cast, consisting of Margaret O'Neill, Bertine Robison, and Corinne Cantwell, is excellent.

Willie Solar has put on a hokum makeup, and misfit clothes, and in that outfit almost stopped the show cold. His trick cough and bits of business used in the delivery of his songs were all good for laughs.

Gretta Ardine and Company have one of the best dance acts to be seen in "The French Model." Tyrell and Mack do some wonderful dance work, in the acrobatic and eccentric line, particularly one of the boys, who does some instep work that is marvelous. Miss Ardine is pretty, also shapely, and dances better than ever. Acrobatic dancing is her specialty and in this line she is in a class by herself. The act has been very well writen by Nelville Fleeson and Albert Von Tilzer, and excellently staged by Sammy Lee. It should carry a musical director, however, as the music and its many changes in tempo are very tricky and the orchestra here blew up several times during the opening matinee. A director with the act would save a lot of trouble and annoyance.

The second half was given a good start by Hampton and Blake, who offered a routine of cross-fire, handled with great results by the two. The lines are very clever, though some inclined to the "blue" order.

Then came the best-liked orchestra in vaudeville, Vincent Lopez and his Hotel Pennsylvania boys. "Best-liked" is used advisedly, and if there ever was any doubt of it, it was cleared away on Monday. The regular routine was offered, with the scenics for "Carolina Home," "Fate" and "The Natchez and Rob't E. Lee," Wolfe Gilbert himself doing the lyrics for the number off-stage to tremendous results.

It isn't any wonder that Lopez and his boys are as popular as they are, for in addition to the musical qualities, the showmanship, and the marvelous staging, there is the personality of Lopez, quiet, unassuming, and always likable. Even after attempting to beg off, they were compelled to take encores, and then Lopez had to beg off again before they could go.

It was no cinch for Marino and Martin to hold the next spot, but they not only held it, but came back for a speech of thanks. These two "wops" do one of the most original acts of Italian comedy. Their very attire is perfect of the peanut stand guy at home in Mulberry street on Sunday. Their offering is one laugh after another. Robbie Gordone closed the show and held them in nicely with a very attractively presented posing offering. G. J. H.

### PALACE

The booking policy of the Palace now seems to be "give 'em plenty of comedy and dancing, a flash act in each half, and easy on the money." Segal and Carroll did not appear due to illness, and the management pulled a last minute surprise with Lew Clayton and Cliff Edwards.

"Society's Favorite Equestrians," James Dutton and Co., were a little nervous doing their first show of the week, at least Dutton plainly being ill at ease. The horses, attached to a carriage, and the trio doing various posing stunts result mostly in a pleasing picture for the eye.

Some nifty soft shoe dancing was done in the second spot by Dan Stanley and Al Birnes, who opened with a song and followed with an original version of Chinese inebriate steps, some straight soft shoe dancing and closing with a travesty on Ruth St. Denis' stuff. Both work smoothly and sell their steps with ease.

More dancing followed in "Oklahoma," Bob Albright's act, Bob doing his "Characteristic song cycle," and then bringing on his two colored steppers for the finale. Albright has selected some good songs and is heard to advantage in all of them. As usual the dancing puts the act across strong, while the falsetto notes of Albright's also hit well. He scored strongly on the opening show.

In "The Cake Eaters," by Tom Barry, Jean Adair gives a performance that is really rare for vaudeville. Miss Adair is in the role of a mother, a little old-fashioned, who has her son bring her to an affair, her identity unknown, so that she may meet the girl her boy intends marrying, on equal ground. She is assisted by two boys and a girl in the vehicle which has several good laughs and many delightful bits of action. Vaudeville could stand many more acts of this type.

Clayton and Edwards, in blackface, scored a decided hit at their initial appearance here, reunited, after being separated for about two seasons. The act is practically the same as it was before with the exception of new gags and songs. The same comedy bits with the ukulele done by Edwards, and Claytons' dancing are still the features of the act, which goes over better than ever.

The first half was closed by Eva Shirley, and Oscar Adler's Orchestra, with Al Roth, dancer, in "Songs of the Moment from Syncopation to Grand Opera." The offering takes on more polish as a vehicle on the whole as time passes. Miss Shirley's voice apparently was hoarse Monday afternoon for she failed to sing as well as she is capable, nevertheless registered well. Al Roth did well as usual with his eccentric dancing and the orchestra, capable of holding a spot on its own, played accompaniments as well as filled in the intervals. The final bit done by the orchestra as an encore is too much like the "Contest" done by the Lopez orchestra.

A French daffydil, Emil Boreo, opened the second half, in songs and bits of comedy of his own particular style. Billed as "Europe's Celebrated Singing Comedian," he did not miss the billing by much, and gathered numerous laughs.

Jos. E. Howard and Ethlyn Clark, in "Etching's From Life," with Tillis and La Rue, James J. Morton and others, is presenting one of the most pretentious and best productions of his vaudeville career, combining novelty bits of song, dance and music.

Al Lydell and Carleton Macy, in "Two Old Cronies," one a retired sea captain and the other a Civil War veteran, presented two splendid characterizations.

The Six Hassens, an Arabian whirlwind tumbling and acrobatic act closed the show. M. H. S.

### RIVERSIDE

The Monday matinee played to a slim audience. Although a rattling good bill, Fanny Brice, the headliner, had appeared here too recently to prove a "Draw." Had the mob been let in on the know that she had rearranged her routine and added several new numbers the result may have been different.

Miss Brice has been surrounded with a coterie of clever vaudevillians who make up in entertaining ability what they lack otherwise as magnetic features so far as attracting them to the box office is concerned.

Rupert Ingalese, who has built a production around his juggling specialty, opened the show to a fair start. He works in "full," has a female pianist and two men working as lackeys and injecting a semblance of comedy into the offering. Ingalese is decidedly clever in his line and does some clever juggling and balancing feats. The production idea elevates the offering to a sphere of class.

Markell and Gay followed with their familiar dancing specialty, which proved as "peppy" as ever as put over in the breakneck speed this well mated duo work in from beginning to end. The dances are interspersed with a song or two that breaks into the routines, but it is really in the dancing, both individually and collectively, that they score with the audience.

Clifton and De Rex, two female comics and dancers, also featured terpsichore in their endeavors, yet managed to sandwich in a heap of clever clowning and songs that were material additions to their offering. The girls came in in antiquated balloon-sleeved coats, sang and danced the sextette number from "Floradora." Later they changed to snappy jazz costumes and "spread their stuff" to advantage.

Yeoman and Lizzie were valuable sides to the "giggle department" in a novel offering by John H. Medbury called "The Editor of the Assassinated Press." Liz is the stenog, whose penchant for midnight supper clubs and breakfast matinees causes her to do her sleeping on the bosses' time. She slumbers through a deliciously humorous monologue done by Yeoman, and at the finish rises to prepare for home, asking if there is anything else she can do. Yeoman replies that she might get in earlier in the morning so that she could sleep longer.

Marga Waldron, premiere danseuse, accompanied by George Halperin, closed the first section with a delectable series of dance divertisements, with Halperin utilizing the waits to get over some fine musical selections on the piano. Miss Waldron bowed on in a Spanish toe dance that set her pretty, followed with a tragedy dance and wound up with an eccentric toe dance. Miss Waldron displayed grace, agility and animation in all of her numbers and was perhaps at her best in the tragedy dance.

Craig Campbell, the tenor, with Hector McCarthy at the piano, scored as usual with a diversified song repertoire in which he featured "Pagliacci" and two ballads which he said were compositions of his accompanist.

Oliver and Olp had an admirable vehicle in "Wire Collect," by William Anthony McGuire, with a song interpolation by Arthur Behim.

Fanny Brice, of course, was the hit of the bill with her song cycle. Most of the act remains the same as she has been doing earlier in the season with the exception of an added Scotch number in which she injects a burlesque highland fling and a coster number, "My Bill." They would not let her off until she obliged with "My Man."

Bob Anderson and his educated polo pony closed the show. E. J. B.

### CENTRAL

Except for the non-appearance of one of the programmed acts the show at the Central ran smoothly this week.

Jack and Kitty De Maco, opening the show, presented a novelty act entitled, "At The Garden Party" which developed into a pleasing turn on the flying rings.

Herman and Briscoe, on second, were rendering, according to the program, "Tropical Tunes." We admit that they did some hot work but believe the word should have been "Topical." This pair work, and work hard, and succeed in getting published numbers over in a style all their own. They get the most out of every song and, besides their fine mode of delivery, they have good voices and harmonize well.

"On The Platform" a sketch by Lawrence Rising originally performed at the Princess Theatre here contains some good situations but finishes weak. It seems doubtful that a man wise enough to see the woman's game would be such a sap as to allow her to pick his pocket as clumsily as she did at the finish. Of course the gag line "You can't fool a New Yorker" will go much better out of town than it did at the Central. The action takes place on the observation platform of a sleeper between Rochester and Buffalo. The man has flashed a roll at the ticket window and the gold-digger has grabbed a pasteboard to Chi on the chance of successful prospecting. She locks the door to the train, pulls all the old stuff and finally tries to compromise him by ringing the bell and telling the conductor she has been attacked. He alibis himself with the undisturbed ash on his cigar, a fine touch. Harry Corson Clarke and Gertrude Mudge handle the subtle dialogue in fine style. Harold Gwynn plays the conductor not too convincingly.

Harry and Grace Ellsworth have their singing and dancing act, Miss Ellsworth being particularly good in her vocal rendition of "Maggie Blues" during the course of which she demonstrated that she has no mean vocal ability. Ellsworth's fast dance drew a good hand and they finish with a fast double that gets over.

George Price, billed to close the first half, failed to appear.

Cecil Lean and Cleo Mayfield present a condensed version of their musical comedy "The Blushing Bride." Miss Mayfield was evidently suffering from a bad cold, but back in the familiar role, with her familiar drawl, she had no trouble at all in carrying off the honors of the afternoon, her gleaming husband aiding and abetting her in his usual spontaneous and expansive style. The plot of the play is involved and immaterial. Cecil Lean plays a race track follower who shakes his sweetie and falls for Miss Mayfield who is faking the part of a Quaker hat check girl. Clarke, as Christopher Pottinger, has been framed by his nephew and at the last moment the check girl has to sub for the chorine who was to make it tough for Uncle. Lean takes the part of Casazza, the perfect alibi provided by the management, saves unkie from an embarrassing situation, gets Gertrude Mudge, as the angry wife, stewed and is invited down to her country home. Lots of complications and a good many laughs all the way. Gertrude Mudge gives a capital performance as a stew and Harry Corson Clarke does well by the cheating uncle role. The girls are good-looking and well rehearsed. The only musical numbers that stand out are "Goodbye" done by Lean and Mayfield; "Bad Little Boys and Good Little Girls" done by the same pair with three different versions each a little more dangerous than the other; and "Rosy Posy" well done by Harry Ellsworth and Estaire Kaye, as his fiancee. The piece is well set and adequately costumed but shows lack of rehearsal, as lines were frequently muffed. C. C.

# VAUDEVILLE

## BROADWAY

The bill at the Broadway this week had no outstanding headliners, the features being Ernie Golden and his band, held over for the third week, and Ed Leroy Rice's "Phenomenal Players," an old-timers act. Joe Browning was the other big act of the early morning show and shared with Golden the applause honors of the bill, Browning having a slight edge, if anything.

Opening the bill were the Three Longfields, and their snappy and pleasing offering was well received by the early morning customers, putting the folks out front in a good humor and starting the bill off to a flying start.

Hallen and Day, a man and woman team, had no trouble in the deuce position. The girl is good-looking and sings nicely and the man also handles himself well. Their "Side-by-each" song, for a finish is a good number.

On third were the Phenomenal Players, a collection of old timers, three men and three women, who do the things that brought them fame in the Variety Halls during the "Good Old Days." In the act are Banks Winter singing "White Wings," M. H. Thompson, announcing and singing "When You and I Were Young Maggie," Paul Hamlin doing his millionaire tramp, Blanche Newcombe giving an impersonation of her father singing "The Big Sunflower," Maude Petty with a soft shoe dance using sand as they used to do and Maggie McClair with her great Irish characterization. The act moves with surprising speed for an aggregation of this kind, and is handsomely dressed.

Joe Browning, with his grin and wise cracks, drew a hand on his entrance, kept them laughing all the way through, and came close to stopping it at the finish. It is surprising how Browning works in different houses. There is one house in New York where he is in bodily danger every time he puts in an appearance as the bunch on the shelf take his line as a personal affront. At the Broadway, they appreciate the humor of his burlesque satire, understand his line and sometimes beat him to the laugh. His work must be exciting.

Bezazian and White have a tastefully set act and are both fine artists. Bezazian, possessed of an excellent voice, sings off stage and makes his entrance through a vine-covered doorway for the opening, Miss White accompanying him on the piano. His voice is limited in range but of fine quality. Miss White, besides playing the piano, does a great cornet solo, doing one of the simple solos with variations, her triple-tongue work, more or less of a lost art, being exceptionally good. The duet of singer and cornet is a charming piece of work charmingly done and the vocal duet of "Solo Mia" for a finish gives the act the proper touch for a finale.

Lee and Mann, the college man and the rich man, worked fast and got over well. The comedian, who claims to be too rich to be intelligent, registers well with the audience and the college man is the goat, playing his part naturally. One thing in particular that must be remarked about their act is the fact that when they do their series of parodies for a finish each of these parodies is absolutely clean. There is not a "blue" gag in any of them, and, surprising as it may seem, the folks out front enjoyed them, applauded them and laughed at them twice as much as if every line had been covered with smut.

Ernie Golden and his band continued their success. Golden has again changed his routine, using "Pack Up Your Sins" with a hell-fire effect; "Dark Days" with a storm effect; "One Night in June" with a water effect and closing, as before, with "The Thief" changing his list of "steals." In spite of the usual Monday morning difficulties the act shows marked signs of improvement and is now right in the front rank.

Walter Manthey and Co., and Pinto and Boyle were not caught at this show.

C. C.

## EIGHTY-FIRST STREET

Six unusually good acts of vaudeville and Norma Talmadge in her latest cinema triumph, "Voices From the Minaret," shared honors on the new bill offered by Manager Lewis at this house last Monday. It incorporated practically every salient feature that goes to make a well balanced entertainment.

Paul and Pauline, mixed team, opened the bill in a clever routine of acrobatics and balancing. They do most of their work on aerial rings and show a teeth grip that is a genuine thriller.

Ruby Royce followed with a dancing single that showed practically everything that can be accomplished along the lines of dancing. She opened with a fast number, followed with an impression of Mary Hay in one of her production dances and brought her offering to a close with a "peppy" acrobatic eccentric. Miss Royce has taken on considerable weight since her last appearance here, but even this does not retard her nimble footwork.

Grace Valentine and Company sounded the first comedy note of the evening in an entertaining comedietta, "Fourflush." Miss Valentine has the role of a model from Lombardi's, who is masquerading as the fashionable Miss Pierpont. A supposedly wealthy youth has arranged a rendezvous with her in a private dining room of a fashionable hostelry. The first crack out of the Box the model recognizes the French waiter as Jimmy, the singing waiter from a Bronx beer garden. Volstead and a teaser moustache has been responsible for his present position. She bribes him to keep her secret. The swell youth breezes in and they proceed with the dinner. Molly Malone climbs out of her shell of veneer and gives him the "low down" on her identity and adds that she could not continue their association because of his social standing. Another break is made and she discovers the boy is also a fourflush. It all ends with the trio on equal social standing and the promise of a romance between the model and the stock broker's clerk who had been masquerading under the name of his boss. The piece has many ludicrous situations and some genuine breezy dialogue which Miss Valentine gets over in her inimitable style.

B. C. Hilliam, composer of "Buddies" and other musical plays, offered a pianologue with the assistance of Jim Kilpatrick. Hilliam opens with a selection "Caresses." Kilpatrick comes on and sings "Somewhere." They follow with a duet, one singing "My Hero" and the other singing a patter counter melody. Another novel feature was "What Was the Matter With Rachmaninoff," which jazzed up the prelude of that famous composer.

Laura Pierpont has shelved her former vehicle, "The Guiding Star," for another protean novelty, "Women Who Pass in the Night." The playlet gives Miss Pierpont an excellent opportunity to display her talents as a character actress. The theme revolves around two chums who meet outside a fashionable supper club. One has just married, the other has just been awarded his decree. Both begin sympathizing with each other. The married gent is of a mind that he plucked a quince in the love garden. He gives an idea of the type of girl he should have married. Miss Pierpont parades by in the various types mentioned. First as the country girl with gold digging tendencies, then as the fashionable society dame who does so much clandestine lunching with other men that she barely eats anything at home, and a drug fiend novelist. She later comes on as the wife which, of course, is the sweetest character of them all.

The Cansinos closed the show in their familiar routine of Spanish dances which were elaborately mounted and gorgeously costumed. The dances reflect the fiery spirit of the country from whence these talented dancers originated and proved an artistic feature of the bill.

E. J. B.

## PALACE

**(Chicago)**

If ever there was a hundred per cent bill of vaudeville, not only from a viewpoint of entertainment, but "names" as well, the Palace has it this week. Van and Schenck, the headliners, are largely responsible for the S. R. O. sign being in evidence. May Wirth and Family, with Phil, were billed to appear, but owing to May's illness the family could not come to Chicago, and the act dropped out. Dainty Marie was called in to replace them and held her spot very nicely.

The Three Melvin Brothers start the proceedings with a routine of sensational gymnastic work, going over to a tremendous hit. Gertrude Moody and Mary Duncan found the second spot easy to hold, and with their offering would probably find any other spot just as easy. They do very good harmony, and inject some comedy to good results. Ben Rubin and Charles Hall have a funny line of hokum and chatter and know how to sell it.

The second edition of "The Little Production" was offered by Bill Bailey and Lynn Cowan and Estelle Davis, with which they stopped the show cold. Bill Bailey can still pick his African harp in a manner which no one can ever equal, and in a manner which everyone who plays a banjo would like to be able to equal. Lynn Cowan bounces here and there all over the stage, singing, playing piano, or saxophone, and is the very essence of pep, while Estelle Davis draws gasps from the women in their admiration of her beautiful clothes, and gasps from the men in admiration of her beautiful self, and applause from all with her saxophone playing. All three work hard and make one of the most likeable acts in vaudeville. Dainty Marie followed with her aerial act and went over for a solid hit.

Val and Ernie Stanton offered "English as She Is Not Spoken," and as one man in the audience remarked, "I've seen them seven times and like wine they improve with age." These two "English Boys from America" put over their refined nonsense to a riot of laughs.

Billy Arlington and Company appeared in "Mistakes Will Happen," which added tremendously to the fun of the program. Eleanor Arlington and I. Taylor and Joseph Ward give able assistance.

Everyone was waiting for Van and Schenck, who delivered the goods perfectly, not one in the audience being disappointed in any expectations he may have had. Praise is unnecessary for these two, as everyone knows what they can do and they do it.

Sacha Piatov and Natalie closed with a routine of original dances, making a great finish to a dandy bill.

G. J. H.

## STATE-LAKE

**(Chicago)**

A very good show is being played here this week, Jimmy Carr and his orchestra walking off with the applause and hit honors when reviewed, and Al. K. Hall and Company running a close second. Mascot, a trained pony, opens the show with a wonderful exhibition of intelligence, doing bits of arithmetic and spelling, in addition to other things which scored heavily for an opening act.

Charles Irwin holds the deuce spot, dishing out songs and chatter with his inimitable style, and that slight Scotch brogue running all through his talk. William Sully and Genevieve Houghton were great for the third spot, and would have gone over even better were it not for a tendency on the part of Sully to speak his lines in too low a tone, and the rear part of the audience had to strain their hearing in order to catch what he was saying. His dance work is very good, and Miss Houghton, besides being a sweet thing to look at, is the possessor of an exceptionally good voice.

Crafts and Haley, two likeable young chaps, made a fairly good impression with a line of talk and songs, which they handled well.

The first show-stopper came with Jimmy Carr and his orchestra, who were compelled to render several encores before they were permitted to leave the stage. The act is dressed effectively, and some clever scenic bits are worked into the routine.

The only real comedy on the bill was furnished by Al. K. Hall, who kept the audience in an uproar every minute he was on. His company renders capable support.

The Rath Brothers closed the show with their famous "slow-motion" acrobatic work, and held all in to the last stunt.

R. E. R.

## ENGLEWOOD

**(Chicago)**

The house started its second week of Orpheum vaudeville Sunday, with Rae Samuels headlining a bill that is composed mostly of acts that have been seen at the Palace and State-Lake theatres earlier in the season. Business was good Sunday and the total receipts of the first eight days apparently indicates success for the Englewood in its new policy.

Frances Parks and company opened the show with an electrical display which is a splendid exhibition of the usual stunts, with comedy provided by the plants in the audience. The plants come forward as a committee and subsequently give the offering strong comedy value.

The Minstrel Monarchs, the combination of talent of four veteran minstrel artists, entertained with their songs and old-time style of minstrelsy, which registers unusually well plus the touch of sentiment. This act of old-timers went over several times better here than it did at the palace some time ago.

Jarvis and Harrison presented their comedy to excellent advantage and kept up the pace which the previous acts on the bill had established.

Rae Samuels sang her way into every heart and registered about the biggest hit that the house has known since it has known vaudeville. She came back time and time again and finally begged off, after displaying her radio gowns. Miss Samuels, being one of Chicago's own, is one of the most favorite of comediennes, going equally well at any house in the city.

Senator Francis Murphy delivered his burlesque political speech which is rich in timely material, and kept the laughter at the maximum all the time he was on the stage. His material, in addition to being up to the minute, is well written and he knows how to get the most out of it.

Daly, Mack and Daly, replacing Dainty Marie, aerialist, who was called to the Palace to substitute for May Wirth and company, closed the show with a roller skating number in which comedy is prominent. They held them in nicely.

R. E. R.

### FAMOUS HEARINGS APRIL 5

WASHINGTON, Feb. 19.—The Federal Trade Commission will hold hearings to determine whether the Famous-Players Lasky Corporation is guilty of having entered into a conspiracy to monopolize the motion picture industry will be held on April 5. This announcement was made simultaneously with the issuance of an amended complaint against the organization.

The original complaint against the Famous-Players, was issued on August 31, 1921. Further investigations of the commission revealed additional evidence, which resulted in the issuing of an amended complaint. The commission believes that the new evidence has strengthened its case.

# VAUDEVILLE

## HAMILTON
### (Last Half)

Considering the handicap of extremely cold weather and the beginning of Lent, the matinee business here on Thursday could really be called very good.

The show moved along nicely and contained plenty of entertainment, the poorest part being the opening act, offered by Roland Travers and Company, who did an illusion and magic routine. Travers works amateurishly and gives away most of his stunts to the audience by the lack of showmanship and slowness with which he does his stunts. We suggest that he either turn the act into a comedy hokum vehicle and get laughs with him, rather than at him.

Alice Hamilton is still doing her "old lady" character in "Lavender and Old Lace," with a lot of new lines written by Paul Gerard Smith. She talks about her visit to her son in the big city, and her misunderstanding of the slang and the places she saw, drew a fair amount of laughs and applause.

Stanley and Birnes scored with their dance work, most of it being eccentric routines. The boys are doing a great deal of talk in the act, in fact a little too much in the way of attempts at comedy than is good for them or the act. This could be cut to advantage, particularly in the supposed "Shakespeare" bit.

One of the best comedy sketches seen in a long time was offered by Jean Adair and Company with "The Cake Eaters," written by Tom Barry. It's one of the few playlets with the "mother is your best pal after all" theme which really gets over, because it has merit, and not because of the sympathy or "flag waving" appeal. Miss Adair is lovable in the mother role, and her cast, consisting of Laura Lee, Howard Lane and William Phelps, is exceptionally good. Phelps in particular, does excellent work, handling the role of the boy friend who is trying a new system to make women love him to great results.

George Rockwell, of Rockwell and Fox, started that particular offering by talking, and kept on talking for the rest of the offering. He is about the only person we know of who can keep jabbering away constantly for fifteen minutes without becoming a bore, and kept the audience amused. True, Al Fox doesn't say much in the act, and for that matter doesn't get a chance to say much. But there is such a thing as being a silent straight man, and if there is another man who could work straight as effectively as Al Fox does to George Rockwell's nut gabbery, he has yet to be found. They went along at the rate of sixty laughs a minute. The act is really out of the "nut" class, for it is clean in every way, from material to its method of being handled. They make one of the best comedy teams in vaudeville, and can be seen over and over again without being tired of.

Mabel Ford, with her orchestra, Golden and West and the Doll Sisters closed the show. The act is staged and routined effectively and went over with a bang. G. J. H.

## STATE
### (Last Half)

Sully, Rogers and Sully, opened with a bouncing-casting exhibition done in the garb of comic sailors, and their tramopline disguised as a boat. Some of their tumbling and casting is unusually good and other bits are ordinary. However, the act apparently expects its comedy to get it across and the comedy such as it is is forced and impossible for the most part, being that there is a continuous attempt at it from start to finish. The offering would do much better if they tried to get over on the merits of their work on the rigging.

Gilbert Sisters and Armstrong, in the second spot, proved to be a pleasing singing act, with a little variety in the form of some dancing and musical bits. Both girls have good voices and can put songs over easily. The man at the piano made a good accompanist and also harmonized with the sisters in some of their singing.

Phil Davis, in blackface, did the usual blackface stuff, singing, telling stories and ending up with a "Mammy" song that was well received. His voice is above the average and style pleasing. With the right kind of material, new gags, etc., he ought to make the bigger circuits in time.

The headliners of the bill held over for the second half were Burt and Rosedale, late of Shubert vaudeville, who are doing about the same act they did before their Unit engagement. This is composed of the flute handled by Burt and the guitar by Miss Rosedale, who also plays the piano, and comedy which gathered many laughs. A bit of dancing was also done, Burt's funny feet being in evidence.

Johnny Elliot and Girls, closed the show in a dance revue, the set being a dance studio. A variety of dances were done, both solos and ensemble numbers and specialties. Some of the dances came as impersonations of Broadway stars. M. H. S.

## PROCTOR'S 23RD STREET
### (Last Half)

Six standard vaudeville acts and the cinema feature, "The World's Applause," divided honors on the new bill here.

"An Artistic Treat," a posing novelty with two girls and a man, opened the vaudeville section in a series of groupings which duplicated famous statuary and introduced several original formations. The act carried an attractive pedestal that fitted in nicely with their groupings, which were further enhanced by tasteful lighting effects.

Earle and Mullen, a mixed duo, followed with a whirl of gayety and dance. In their opening song, "It's the Little Things That Count," they provided an added touch of novelty by the man trimming the girl's hat from dewdads he had purloined from her evening gown. The girl handled the comedy and managed to keep everybody happy with her laugh getters, while the man did some exceptionally clever dancing.

Frank Wilcox and Company held down the sketch spot with a serio-comic oddity, "Shush." Just what connection the title had with the playlet is too great a problem for us. Perhaps the act has big time aspirations, and is not particular as to what it masquerades under on the pop time. The act is woven around a ghost between idea. Wilcox is a young physician, who has married the wife of a departed patient, merely to provide a home for her. He is convinced by her carrying on at the bier of the deceased husband that there will never be another man in her life. He has accepted the situation, and is constantly consoling her and reminding her of the departed. His eyes are opened later when his pal almost snatches her from beneath his very eyes. He decides his system was all wrong and that it was love, not sympathy the young woman wanted. Wilcox handled his role with a degree of repression and finish seldom found on a small time bill. He was capably supported by two others.

Salbini and Alberts scored in a fairyland fantasy. The girl, a violinist, wished for a kitty-kat. The man comes on in a skin representing a giant cat and goes through the usual routine of the feline, sandwiching some good jumping and other acrobatic stunts between the foolery. The girl later does some clever cycling, and the finale is brought home that the entire affair is but a dream. The act has novelty and much genuine entertainment to recommend it on any bill.

Sampson and Douglas followed with a routine of foolery and songs, carefully avoiding anything genuinely humorous, and adhering to the line of hokum that only a small time audience can love.

"Sparks of Broadway," a speedy dance revue, interpreted by a man and five girls, rounded out the vaudeville section. The act incorporates every style of dancing imaginable, from ballet stuff to the apache. The act is lavishly mounted, gorgeously costumed and packs an entertainment wallop that will hit anywhere. E. J. B.

## REGENT
### (Last Half)

At the Regent Theatre this last half, one of the first graduates of the Keith College of Music was tried out as leader, and if his work is any criterion of what the school does, it is an institution that should be given every support from the management. There was but one mistake in the playing throughout the performance, and that was caused by an act promising to furnish new orchestrations and not doing so, half the orchestra transposing and the brass playing the music as written.

Gibson and Price opened with Gibson doing some fine juggling, and Sylvia Price doing some crayon drawings. Gibson, as he says himself, attempts to shame the audience into applauding. This is poor policy. If his chatter strikes them as funny they will applaud, ond if it doesn't, they will only get sore if they are told to applaud. Much of his stuff really is funny, but the real laugh comes to us when Gibson expects applause on his worst gags, for some reason thinking they must be funny.

Brent Hayes is an accomplished banjoist. His repertoire, however, is not well chosen, two of his classical numbers being entirely too long for a vaudeville audience. He finishes well with a popular medley.

Kenny and Hollis, carrying a special drop, exhibit a brand of work we believe is out of date. They resort to every applause seeking gag known to vaudeville, with the exception of pulling the G. O. F., otherwise known as the Star Spangled Banner. At the finish they brought out Sylvia Price and Brent Hayes to clown with them, and Brent Hayes received some applause for his banoj playing, the stage hand running him a close second.

Long Tack Sam, with his ever excellent exhibition, using an act that should serve as an example for those that preceded him, showed them how it should be done. All his applause was legitimate, and his speedy work and fine showmanship deserved it.

Newhoff and Phelps stopped the show. This pair sing, and they put everything they have into every number, and make even the most common published number mean something. They take a number that has been heard at this house at least twenty times before, and feed it to the audience in such a way that those out front hardly recognize it.

Walter Manthey and Girlies closed the show. Manthey is an excellent dancer, and works hard, while his three girls are well chosen. They are all rather big girls, but they are fine dancers, notwithstanding at least two of them are, and the third, who acts as pianist, is also gifted with a powerful voice and puts over a couple of blues numbers in fine shape. The act is a fine vehicle, and all the performers work hard and seem to enjoy it. C. C.

## COLISEUM
### (Last Half)

Cold weather, Lent or anything else won't keep people away from this house it seems, and it always is at least three-quarters filled. Emil Groth can be thanked for this, for he has them coming from all parts of the Heights, Inwood, Kingsbridge, Yonkers, and even Mt. Vernon. If ever there was a man capable of making a neighborhood feeling that the theatre in the locality belongs to them, and that they must come there, it is Groth, who is to Washington Heights what Al Darling is to the Bronx.

The orchestra under the direction of Emil Katzenstein, has been increased by the addition of Nola St. Clair, a lady violinist, who has an individual inning before the vaudeville portion of the bill is given with a solo.

Daum and Scott drew heavy applause in opening the show with an offering of gymnastic and hand-to-hand acrobatic work. They do some exceptionally good stunts.

Ernie and Ernie has improved their act to a great extent since we last saw this team. The girl now wears curls and makes a very sweet appearance. The monopede is doing some very good buck and wing dancing, and the kicking exhibition has been cut down, making the bit that he does at present so much more effective. The act is dressed nicely.

Marino and Martin stopped the show cold with their "wop" comedy, and were called back for a speech of thanks after the lights went out. Here's a "wop" combination that does not use "poosh 'em up" or any of the time-worn "wop" gags, and yet gets laughs every minute they are on. They'll hit on any bill.

Mrs. Rodolph Valentino and Company pleased with a sketch which is fully reviewed under new acts.

Jim McWilliams worked much better than he did when we saw him last at the Colonial, with the result that he went over so much better, planting himself solidly in the good graces of the audience with his comedy.

Guiran and Marguerite closed the show with their dance offering, which is practically the same, with a few improvements, as they offered when they last appeared with their own act in vaudeville before going into production. Guiran does some great cuts and Russian eccentric, and Marguerite had added a very good eccentric toe-routine to the act. G. J. H.

## WORK ON N. V. A. PROGRAM

Work was started last week on the souvenir program for the benefit performances of the National Vaudeville Artists' club to be held at the Hippodrome and Manhattan Opera House, on May 13th. The program is being prepared by W. J. Sullivan and Mark Luescher, the former handling the advertising end and the latter the editorial part. M. S. Renton, who handled the program for the past few years, is no longer connected with the Keith organization. Special rates are being made for artists' advertising in the programme, while the commercial ads range in price from $500 to $1,000 a page, depending on the amount of color work desired by the advertiser.

## "LAND OF TANGO" NEW ACT

Gertrude Arden and William Elliott will be featured in a new tabloid musical comedy, "The Land of Tango," which is now in rehearsal and destined for the Keith Circuit. Aside from the featured principals the act will carry three girls and a singing orchestra of five pieces.

## PROCTOR'S 5TH AVENUE
### (Last Half)

The bill for the last half here has neither a "name star" or 'draw feature" to recommend it for patronage. Consequently business was away off at the Thursday matinee, which registered the low mark for the season. Seven standard acts and a neighborhood frolic captioned "Fifth Avenue Lady Minstrels," comprised the bill. From all indications these neighborhood revues, given by local amateur talent, have been greatly overdone and are losing their strength as a business builder. At the outset they were a novelty, but that novelty has long since worn off and the audience aside from the rooting parties on hand to boost some individual from their neighborhood, are becoming bored to death by the mediocre attempts of parlor entertainers to usurp the place of regular entertainers on the vaudeville bills.

A confession of weakness in the line-up is gleaned by the fact that the "neighborhood entertainment" holds third spot on the bill, instead of closing position, which has usually been the spot. The closing spot at least gave the audience an opportunity to view the regular show and pass out if they wished. But according to Thursday's line-up you had to witness the amateurs whether you cared to or not.

Nellie Arnaut and Company, the latter consisting of two young men, opened the show with a dancing violin novelty. The trio rendered several selections upon the violin and accompanied most of them with precision dances, scoring in both departments.

Arthur Astor, ventriloquist, followed with a good line of chatter that was woven into a skit. The dummy represented a sleepy bellhop and most of the talk was woven around his shortcomings and aversion to work. A "crying bit" was put over in great style and brought a greater hand than anything else of the act. If Astor could disguise his pronounced English accent when replying for the dummy the act would undoubtedly achieve better results.

The "Lady Minstrels" followed, with Minnie Allen, Annie Kent and Margie Coate, being held over from the first half as featured members of the revue. Miss Allen was the interlocutor, while the Misses Kent and Coate held down the "ends." Amateur singers, a ventriloquist and banjoist were heard in more than generous profusion, only to be contrasted later by such able veterans as the Misses Kent and Coate. Margie put over a couple of "rag" numbers she had been doing in her regular "turn" earlier in the week, while Annie did a novelty number and showed some fancy stepping. The outstanding feature among the embryonic entertainers was contributed by a pleasant appearing, youthful Miss, who sang and danced "He Loves Me—He Loves Me Not" in a manner that was dangerously near professionalism. Out of the dozen or more that made up the ensemble she was the only one that showed any real histrionic ability. The act was strung out for such a length of time that it became a tedious proposition for those who were not neighbors or friends of the cast. However, Annie and Margie did their best to relieve the situation by indulging in some humorous clowning every time things let down.

Allman and Howard scored in their nifty nonsense and songs. The vamp tactics of the girl which are later contrasted by the cave-man stuff of her partner proved as mirth-provoking as ever and kept the audience in roars. At the finish Howard was as tattered and torn as something the cat brought in, but this situation only made the mob yell the merrier. Both worked hard and got over for a deserved hit.

Franker Wood and Bunee Wyde were other valuable comedy assets to the bill. They offered their familiar routine of foolery and song scenes, assisted by two men who were not mentioned in the billing. One of the latter was a comedy scream as a "hick" soloist, dolled up in evening dress, red nose and unruly hair, who tried to warble sentimental songs, only to be yanked off when the stage had been set for the next scene. Wood and Wyde scored as usual in everything they offered and were the nearest thing to a headliner on the bill.

Martha Pryor was heard to advantage in a pleasing song repertoire, while Lee and Mann managed to spill considerable comedy in "Educating the Educator."

The Bob Pender Troupe closed the show in their familiar stilt stunts and dancing. E. J. B.

## CONCERT VIOLINISTE IN PIT

Nola Mt. Clair, violiniste, has been placed in the Coliseum theatre orchestra by Stanley W. Lawton, general musical director of the Keith, Moss and Proctor houses, as a soloist. Miss St. Clair, who formerly played concerts, will play several weeks at the Coliseum, following which she will be seen in the other houses under Mr. Lawton's direction.

# VAUDEVILLE

## ALYNN MANN & CO.

**Theatre**—*Jefferson.*
**Style**—*Dance novelty—impersonations.*
**Time**—*Thirty-two minutes.*
**Setting**—*Special.*

A real dance novelty, fantastic at times, with the principal figure a female impersonator whose dancing ability is not as good as his impersonation. The company comprises four men and the idea would not be bad with a real good dancer of the impersonated sex doing the work of the impersonator for the dancing is more desirable than the surprise at the end when the wig is taken off. There is at least one excellent dancer in the company who does an unusual assortment of high kick, splits and back-kicks which does much toward making the principal of the offering appear to be a poor dancer in comparison.

The "theme" of the act does the prologue in the person of a man in black and red oilcloth costume, looking like a futuristic painting. While denying that he was the prologue he gave a long talk on the eternal triangle which was to be the theme of the act, etc., and he symbolized the theme, being that he had several triangles here and there in his costume.

The first scene was "Broadway," announced by placards hung up by a man in pierrot costume with a triangle or two in the dress. The set was a small triangular stage door and the stuff that followed had an original touch if anything. The action was not sung or talked but mostly danced in jazz tempo. The husband arrived in front of the door with a rag doll for the baby and complained about his wife neglecting him and the baby, etc. Later the third party came along and the wife chose the necklace held out by the second in preference to the baby held by the husband, all of them dancing around in the meantime. During the scene the "baby" is thrown on the ground while they dance around it, and later the husband wipes the seat with it before he sits down. He bemoans his fate as the husband of an actress, etc., and affects the regulation nance stuff. In this vein they work up a satire that is at times good and other times rather objectionable to some people who do not approve of babies being thrown around and stage women held in a poor light.

The next scene was the Orient and after two men had some words about an ancient story, etc., the story was enacted which was something about a Princess, a Prince and an escaped prisoner who finally ran off with the girl. In this scene the girl did an Oriental dance which was mostly wriggling of the hands. Spain was the next scene and in the dance was connected some melodrama in which the second man in the usual triangle was killed by the girl. After the man for whom she had stabbed the suitor had fled the dying one suddenly turns and kills the girl. The action when a gendarme comes in seems foolish with a police whistle blowing in the distance when no one saw the affair.

After Spain came "At the Ball," and another triangle worked itself in, while all hands did a variety of dances, as well as a song or two. The member of the company who did the page work gathered a neat hand with his solo dance, which showed up the principal dancer easily. This scene finally ends up in a fight for the girl and the wig is thrown off the impersonator, etc., after a finale that is too long and drawn out.

The impersonator wears his gowns well and does his dances fairly well but not too gracefully. The first scene is about the best and most interesting, and the offering will probably find a place in the three-a-day routes, provided it is cut and the action made a little faster.

M. H. S.

# NEW ACTS AND REAPPEARANCES

## THOMAS J. RYAN & CO.

**Theatre**—*Proctor's 5th Ave.*
**Style**—*Comedy Skit.*
**Time**—*Eighteen minutes.*
**Setting**—*Full.*

Ryan is a survivor of the old school of Irish comics, who is now being propelled in a new comedy skit by Edgar Allan Woolf called "Away Ahead of the Times." Ryan's stage career covers a period of fifty years, during which time he has appeared with several partners. At one time he appeared with the late John T. Kelly in an Irish knockabout comedy act and more recently he appeared with Emma Richfield.

The theme of his new skit revolves around the Ritzy ideas of the rising generation. Ryan essays the role of a retired bricklayer. Unlike most of his friends he spent freely of his purse to give his wife and child whatever little luxuries his wage could afford. When he retired he had little else to fall back upon but Irish optimism. His daughter married well and upon the death of her husband, who left her a generous estate, she brought her dad from the alley districts to the more fashionable precincts of the drive. Now that she is about to take another matrimonial plunge with "a swell" she feels the old man would be out of the picture and attempts to cajole him into entering the old man's home. But the old gent does some quick thinking, orders a cake-eater's outfit, red tie and all, and proceeds to give the impression that he has been leading a wild life unknown to her. This causes the daughter to decide that the old gent needs watching more than she needs a second mate. Consequently she calls off her engagement to keep her dad out of the clutches of the brazen vamps that are supposed to be on his trail, and everybody is happy again. The skit contains some real wit and lively situations which for the most part are carried by Ryan. During its evolution he also introduces a dance that won him fame fifty years ago at Tony Pastor's. The act is well presented by a cast of three. It mingles comedy with pathos and packs a heart wallop that will get it over for a hit on any bill.

E. J. B.

## VIRGINIA MILLIMAN

**Theatre**—*Proctor's 125th St.*
**Style**—*Character Songs.*
**Time**—*Fifteen minutes.*
**Setting**—*"One" (special).*

Virginia Milliman has prepared a routine for her single offering, which drags along wearily through the major portion of it, to such an extent, that unless a lot of improvements are made, the value of her act for even the small time is doubtful. She uses a special drop in one, which draws aside to show another place drop used for a dressing room where she makes her changes and talks about the number to follow, to fill in the waits. The first number is about a Puritan maid, being a song relative to Miles Standish and Priscilla. A "newsboy" bit, with a number about "It's Great to Be a Business Man," follows, and then to complete the routine, a "disillusioned chorus girl" number, about "Susie the Slob of the Chorus," and a department store girl dramatic bit, supposed to be an impression of Jane Cowl in "Within the Law" are used.

The last makes an effective finish for the small time, but there is little merit in the other numbers. Miss Milliman has little stage personality, and therefore needs stronger numbers than she is using.

G. J. H.

## EDWIN STANLEY AND CO.

**Theatre**—*Proctor's 125th St.*
**Style**—*Sketch.*
**Time**—*Fifteen minutes.*
**Setting**—*Full stage.*

Whoever wrote this vehicle for Stanley and his three supporting players, evidently didn't fully make up his mind as to whether he was going to write something which would forcibly bring out a moral, or a satire on a moralistic playlet with a lot of hokum injected in it. Thus, the playlet has suffered, for the hokum parts retract from the moral it tries to point out, and the other parts make the hokum seem out of place in an offering of this sort. In writing either hoke, or moralistic playlets, there should be no half-measures adopted. Either extreme should be followed, either all hokum, or all allegorical.

This of course does not mean that in writing a dramatic playlet, comedy should be omitted entirely, or even a wee bit of hokum. But neither should be overdone to such an extent where they detract from the serious parts.

Stanley's offering is supposed to be the tale of a young man who has stolen $28,000 from the bank in which he was employed in order to supply his mother and sister with the clothes and luxuries they demanded. He has been caught and sentenced to from five to ten years up the river. His mother feels sorry for him, but all her remarks are good for laughs, and no heart-throbs. The sister's only thought is of the harm his going to prison will do to her personally. Before he goes, he tells them in a weak, almost pointless speech, that they have been to blame. The other member of the cast is his lawyer.

We'd suggest re-writing the entire affair. Make the mother a character whom the audience will sympathize with, leave out most of the hokum, and strengthen the part where he tells them the reason he has stolen. Bring out the dramatic parts with a hundred per cent more force than is being done at present.

G. J. H.

## DOTTIE CLAIRE MINSTRELS

**Theatre**—*Proctor's 23rd Street.*
**Style**—*Revue.*
**Time**—*Eighteen minutes.*
**Setting**—*Special.*

This is a seven-people revue, all girls, with the featured member confining her activities to that of interlocutor in the minstrel part.

The act opens with an ensemble number, done before a cotton-field drop, with the girls garbed in black and white overall costumes. It shifts to full stage, with Miss Claire coming on and reciting an introductory about her all-girl revue. The girls come on, with two in "cork" working the ends.

Miss Corbett starts the minstrel section going with "Lovin' Sam." The Dwyer girls follow with a wooden-shoe dance that got over nicely. Miss Pearl, a vivacious blonde, comes on next for a comedy number and eccentric dance, with Constance Evans retaliating with another dance divertisement.

The songs are interspersed with the usual line of minstrel gags, all of which have been heard before, and the act is brought to a good finish by a snappy finale.

The best that can be said for the act is that it is a girl act set to a minstrel frame. It contains nothing that is new and may have a chance in the small-time houses, if this is the sort of stuff they want.

E. J. B.

## MRS. RODOLPH VALENTINO

**Theatre**—*Hamilton.*
**Style**—*"A Regular Girl."*
**Time**—*Fifteen minutes.*
**Setting**—*Full stage (special).*

The old gag of men running around with every girl in the world and trying to do their worst to them, but refusing to allow their own sisters to have anything to do with "men of the world" has been taken by Edgar Allan Woolf and made into a fairly effective vehicle for Mrs. Rodolph Valentino, the first, formerly Jean Acker.

The scene is laid in the apartment of a well-known rounder, famous for the many hearts he has broken, and for being sought by many beautiful women. He has arranged a party for himself and a friend, with his latest conquest, who is to bring a lady friend, of the "regular" type along for his friend. The latter, when he learns that the name of the latest conquest is Doris Sheldon, asks if she wasn't the sister of a girl who had committed suicide over the "rounder," and is told that she was.

Doris arrived, and the trio engaged in conversation, also imbibing of some liquor until the girl friend shall arrive. When she does, she proves to be the kid sister of the rounder. He tells her to leave the apartment, but Doris faces him, and tells him that this is her vengeance for the wrong he had done her sister.

She has made a "regular" of his own sister, in words to this effect: "She's a regular, the type you men want all women to be, except your own sisters." The rounder leaves the room, horribly broken up over the calamity which has struck his own home.

Miss Sheldon then tells his boy friend that it was all lies, and that she and the rounder's sister had framed up the plot in order to make him suffer, and prevent him from doing wrong to other girls in the future and ask him to keep their secret, which he promises to do.

There are plenty of flaws which could be picked out in the offering, but it isn't necessary, as they are petty. The main point is that it gives Mrs. Valentino a fairly good chance to show herself to vaudeville fans, and will please them in it. Her main assets, besides the name, are a beautiful appearance and gorgeous clothes.

G. J. H.

## ANNE FRANCIS AND CO.

**Theatre**—*Regent.*
**Style**—*Singing, dancing revue.*
**Time**—*Fourteen minutes.*
**Setting**—*Special.*

When this act was reviewed one of the boys in the cast had been injured so that the act had to be adapted to three men, nevertheless it proved a fine attraction and worthy of a "spot" on any bill. Miss Anne Francis is a clever performer, both as a singer and dancer, her enunciation, Glory be, being unusually distinct, something that is a rarity in vaudeville. The boys are all accomplished dancers doing exceptionally well in their team work. The act opens at the stage door with the Johnnies drifting up to take the star out. She refuses all of them as prospective husbands but compromises by consenting to dance with them. After an ensemble dance done here the act moves to full stage, tastefully set before an orange cyclorama. The boys do some more dancing, Miss Francis sings a "Vampire" song and does a dance and the boys, with British soldier jackets, finish with a fast dance, during the course of which the young lady does a Frisco impersonation. The lines are good and the act is well constructed and staged. It should find it easy to score in all houses.

C. C.

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## *SHOWS ON SUNDAY*

With William A. Brady, theatrical manager and producer, up on charges for giving a performance of the play "La Flamme" at the Playhouse on Sunday night recently and charging an admission, Father Joseph N. Grieff, rector of the Holy Family Church, at Union Hill, N. J., fined for giving a stage representation of the life of Christ, in Columbia Hall, on Sunday, and then a resolution reaffirming the Actors' Equity Association's stand against Sunday performances, passed by the organization's council, indicates a strong action against the giving of Sunday shows.

The Equity, Frank Gillmore said, will forbid its members to participate in Sunday shows, whether subscription or otherwise are attempted.

In addition to this, the Rev. H. L. Bowlby, president of The Lord's Day Alliance, is actively engaged in attempting to have all Sunday shows closed.

All of the above indicates that if the actions against the closing of the shows continues, the theatre will be in a worse state than ever before any anyone who has taken the trouble to look over the theatrical laws of the theatres will soon realize it.

Whether it be wrong or not to give a performance on Sunday is a matter for the majority of the country's people to decide. If the actor does not wish to work on Sunday, that is his business, but under present conditions when a manager opens his house on the Lord's day for some performance which he believes does not violate the law and then finds himself summoned into court on a violation of some statute, he looks ridiculous. If all the houses were closed, well and good, but a law favoring one type and barring another is certainly inconsistent.

If it be legal to give a concert, a motion picture show, a vaudeville performance, why is it wrong for dramatic actors to be seen and heard? If one is wrong, let them all be wrong and have all the houses shut on Sundays, and let the people stay at home and listen to the radio broadcasting some song, musical show or drama, but would that be a violation also? Certainly, if everything is to be closed.

The sooner the Sunday show situation in New York and in fact in all big cities with their floating populations, lack of good homes and comforts, is cleared up, the better for all.

### THE BARRYMORES IN PARIS

PARIS, Feb. 17.—Mrs. John Barrymore met her husband half way, coming to Biarritz to Cherbourg to meet him when the *Olympic* docked. They came to Paris together.

At the Hotel Crillon no information was obtainable from the Barrymores direct, but Mrs. Barrymore instructed her maid over the telephone in a voice that rang triumphantly "to say that Mr. and Mrs. Barrymore have not yet made any plans and are much too busy preparing for dinner to talk to any one."

### HAGGIN TABLEAUX WITH FILMS

A series of tableaux, conceived by Ben Ali Haggin, known for his wonderful pictures which for many years were an integral part of all Ziegfeld shows, opened at the Stanley Theatre, Philadelphia, last Monday. These tableaux will play a week at the Stanley, coming to the Strand, New York, the following Monday, and will then go on a tour of the leading moving picture theatres throughout the country.

The series of pictures, formed with living models, is not in any way to be confused with a prologue, as they are entirely independent of the film that is being shown. However, the tableaux are connected, and, with the musical accompaniment, tell a story. One of the features of the act is that several of the models come to life and perform several picturesque dances. The entire series of tableaux, all of which comprise one entertainment, have been staged under the personal supervision of Ned Weyburn, who, with Haggin, makes the presentation. The tableaux have their own scenes, built by the Robert Law Studios, and are beautifully costumed. The idea aimed at is the uplift of the picture theatres with something aside from the feature picture that can be shown in conjunction with any film. From eight to ten people are used in the tableaux.

### "KATINKA" FOR LONDON

"Katinka," the Harbach-Friml operetta, will be produced in London this year by Robert Macdonald, English producer, who completed negotiations last week with Oscar Hammerstein 2nd, whereby he received the exclusive English rights to the musical play for the next five years. The negotiations had been pending for several months.

According to the agreement, the first performance of "Katinka," must be given in the Provinces of London, not later than April 2, 1923. On September 1, or before that time, the piece, it is stipulated, must be presented in London, at the West End Theatre. An unusually large sum in advance royalties is said to have been paid the time the papers were signed.

### "HUMORESQUE" COMING IN

Whether J. Hartley Manners' attack on the "Glorified managers," at a dinner given in honor of Laurette Taylor at the Lotos Club recently, had anything to do with it or not Miss Taylor will have the Vanderbilt Theatre placed at her disposal next Monday to enable her to appear in Fanny Hurst's play "Humoresque." "Glory," which is the attraction current at that house, will leave for the road on Saturday. Miss Taylor is appearing at the National Theatre, Washington, this week.

### "SHERRI REVUE" AT MURRAY'S

Andre Sherri launched a new edition of "The Andre Sherri Revue" at Murray's Roman Gardens, Philadelphia, this week. The cast of principals include Dan Healy, Helen Hudson, Virginia Fissinger, Sophie Miller and Burt Hall. In addition to the principals there is a chorus of twelve girls.

## Answers to Queries

T. R. S.—Jess Worlen was a well-known circus man.

Var.—Vaudeville originates from the French word designating popular songs, the words of which relate to some story or topic of the day.

Rip.—The title of the show has been changed to the "Jersey Lilies."

Law—"Wine, Woman and Song" opened at the New Circle Theatre, New York, Dec 3, 1906, and remained there for nearly seven months.

E. W. Adams—1. Forepaugh and Sells Bros.' Circus, Madison Square Garden, New York, April 2nd to 19th, 1902. Philadelphia, Pa., April 21st to 26th, 1902. 2. Barnum & Bailey Circus, Madison Square Garden, New York, April 6th to 25th, 1903.

F. L.—"Old Dutch," by Victor Herbert, Edgar Smith and Geo. V. Hobart, was produced by Lew Fields.

B. D.—Chas. Emerson Cook was with David Belasco until August, 1909.

Ran.—"A Broken Idol" was produced by B. C. Whitney at the Herald Square Theatre, New York.

Catch.—Richard Golden was a partner of Henry E. Dixey in 1875. He died on board of the houseboat Stroller in Gravesend Bay, Brooklyn, August 10, 1909, fifty-six years of age.

Fun.—"Follies of the Day" was playing the Stair and Havlin Circuit for a time.

Sim.—George Whiting, Ted Snyder and Irving Berlin were with the Ted Snyder Company at 112 West 38th street, New York.

Minstrel.—Will Deming appeared as Bud in "A Gentleman from Mississippi." He was with Thatcher, Primrose and West in 1884.

Koster.—Harry Rogers produced the dramatic comedy sketch "Told in a Flat."

Drama.—"The Dollar Mark" was a four act play by George Broadhurst. It was first shown in New York by William A. Brady at Wallack's Theatre. Frances Ring, Selene Johnson, Pauline Fredericks and Alpha Byers played the female roles.

S. B. C.—Nora Bayes and Jack Norworth were on the bill with Porter J. White at the Fifth Avenue Theatre, that week.

Tort.—Andy Lewis produced the sketch "The Winner" with the "Mardi Gras Beauties." Blanche Martin was in the cast.

H. K.—The New Gayety, Louisville, was opened August 30, 1909, with "The Golden Crook" company.

Cleve.—Josh Hart died in New York City, August 19, 1909.

Com.—Valli Valli and Donald Brian were with "The Dollar Princess" at the Knickerbocker Theatre, New York.

### TWENTY-FIVE YEARS AGO

Black Patti's Troubadors played at the California theatre, San Francisco.

Maud Beall Price and Filson Erroll were at the Orpheum theatre, San Francisco.

The Orpheum, Kansas City, Mo., was opened with the Hungarian Boys Band; Hayden & Hetherton, Prof. Gallando, Gruet, Beers and Gruet; Servais Le Roy; Vesuviano Quartet; Mathews & Harris; and the Biograph.

Louis Lesser was business manager of Irvin Bros. Burlesquers and High Class Vaudeville Co.

Belle Stewart and Al Fields, appeared at Proctor's theatre, New York.

John Drew appeared in "One Summer's Day," at Wallack's theatre, New York.

Maggie Cline was featured in "A Baggage Check" at the Star theatre, New York.

"Nathan Hale" was produced by Nat C. Goodwin at Hooley's theatre, Chicago.

Dan Hiatt and Tony Pearl were with Gus Hill's New York Stars.

"The Passion Play of Oberammergau" was produced in the moving pictures by the Edison Co.

## Rialto Rattles

### FAMOUS MELODRAMA

A Boston "stock house" is billing Cyril Maude's former success, "Grumpy," as "the world famous melodrama." If "The Passion Play" were being given, they'd probably call it "a mystery drama."

### THAT IS EASY

Some acts are much better than others, but that is easy indeed these days.

### LET GO THE SAME WAY

Actors who catch on to other performers' material generally quickly let go the same way. It makes a difference who tells it, don't it?

### PROPERLY CAST

In the cast of the new show, "Light Wines and Beer" which Al Woods is to present at the Apollo Theatre in Chicago is an actor who bears the name of George Havican.

### WHY THIS?

The mint continues to grind out more nickels and dimes although there is a constantly increasing demand for quarters and halves.

### RE-HASH FOR YOUR ACT

"We have a goat and he hasn't any nose."

"What does he put his eyeglasses on?"

"He doesn't wear any."

P. S.—Unless the comedian hits the straight man with a bladder after telling the punch-line, this gag will flop.

### REFRAIN—FOR LAYOFFS

We do a two act, it certainly is a bear,
It is a real fact, and we know we're there.
We goaled them in Hoboken, they cried
"Your act's so pretty,"
We riot every town we play, but flop
dead in the city.

### BROADWAY PROVERBS

It takes a thief to catch an agent.

Early to bed and early to rise is all apple-sauce when you once get wise.

Where there is smoke there must be another "Shuffle Along."

It's a wise child that can make as much as Jackie Coogan.

A miss is as good as a madame—better.

### BROADWAY AIN'TS

"Kiki" is not a football game.

"Rose Briar" is not a new kind of pipe.

"The Clinging Vine" is not poison ivy.

"The Fool's Revenge" is an actor getting even with the managers by working for nothing.

"Polly Preferred" is not a complete sentence. We would like to find out what Polly preferred and then do our best to make good.

### $1,500 A WEEK FOR PATSY

Broadway's favorite Patsy received a phone call last week, purporting to be from Al Jolson, stating the latter was in Detroit, and for Patsy to hustle two herring sandwiches from a well known Broadway restaurant, jump the train to Detroit with them, and sign up at $1,500 a week. Patsy couldn't make the grade, however, and wept bitter tears because he didn't have and couldn't borrow enough to buy the sandwiches and his dreams of $1,500 went glimmering.

### WHERE SONG HITS COME FROM

Billy Jerome says that from little Kornheisers big song hits grow.

### APPROPRIATE

The sign on the Strand Roof announces that "Trick Mule Hank" is a feature of the show there. Probably Fink's Mules are used for the chorus.

# DRAMATIC and MUSICAL

## "THE LAUGHING LADY," SPARKLING COMEDY AT THE LONGACRE

"THE LAUGHING LADY," a play in three acts, by Alfred Sutro. Produced at the Longacre theatre, Monday evening, February 12.

CAST

Hamilton Playgate.....Harry Plimmer
Ellis.....Walter Howe
Caroline Playgate.....Alice John
Cynthia Dell.....Violet Kemble Cooper
Sir Harrison Peters, K. B. C.
Kenneth Hunter
Esmee Farr.....Katharine Emmett
Daniel Farr, K. C.....Cyril Keightley
Lady Marjorie Colladine..Miss Barrymore
Rose.....Eva Leonard-Boyne
Sir Hector Colladine, D. S. O.
McKay Morris

Ethel Barrymore, returns to the Longacre Theatre in "The Laughing Lady," a sparkling comedy by Alfred Sutro, which was produced with great success in London recently. In her new vehicle Miss Barrymore was perfectly at home and dispatched her role with remarkable ease. The style of the play, or type rather, is not what one would expect of an English author, unless it was one of his plays that had been written a decade ago and just produced. For it is the kind that English playwrights did about twenty years ago, with just a bit of a new twist to it.

Lady Marjorie, played by Miss Barrymore, is divorced by her husband, mostly on circumstantial evidence. Later he tried to win her back again, but Lady Marjorie will have none of him. The lawyer who represented her husband in the divorce trial, has made a good impression on the divorcee, despite the fact that he had subjected her to an unusually searching cross-examination. Both the middle aged lawyer and Lady Marjorie are soon deeply in love with each other. He, however, is married to a woman he doesn't love, yet, who has shaped and planned his whole career. Mrs. Carr, the attorney's wife, played by Katherine Emmett, calls on Lady Marjorie to discuss the situation.

Mrs. Carr admits that she loves her husband very much and would gladly give him up if it would make him any happier. But his marriage to Lady Marjorie she fears would ruin his career and this she fears most of all. She is willing that things go on as heretofore and that her husband and Lady Marjorie shall have ample opportunity and a chance to have an affair. Instead of this patching things up, as it seemed at first, Lady Marjorie grew indignant and she tells Carr that he doesn't really love her.

The objection raised by Lady Marjorie results in the attorney being forced to live with his wife whom he doesn't love and who knows him to be a fool, and the Lady herself elects to return to her former husband and re-marry him. The curtain comes down with all four concerned in the situation more or less miserable.

The cast associated with Miss Barrymore is excellent throughout, with hardly a weak spot in it. All of them deserve great praise.

### "WHISPERING WIRES" TO REMAIN

"Whispering Wires," announced to leave New York soon, will remain indefinitely at the Broadhurst Theatre, due to its uphold in receipts. It was one of the first plays of the season and will in all probability remain until the end of the season. Last week its receipts were in excess of $10,000, a figure at which it makes a desirable profit.

### THEATRICAL GUIDE ISSUED

The New York Theatrical Business Men's Guide, a neat and valuable little booklet made its appearance last week. It contains a list of the Dramatic Staffs of the various daily newspapers, the names and addresses of the producers, principal amusement places, theatrical associations and other information of a theatrical nature. The booklet was compiled and published by Kelcey Allen and H. P. Hanaford.

### ERLANGER IN FLORIDA

A. L. Erlanger left last Friday for a two weeks' vacation in Florida. Erlanger was unaccompanied and refused to reveal his destination to his office associates.

## "ICEBOUND," RURAL PLAY BY OWEN DAVIS IS ENTERTAINING

"ICEBOUND," a three act play by Owen Davis. Produced on Saturday evening, February 10, at the Sam H. Harris theatre.

CAST

Emma Jordan.....Lotta Linthicum
Henry Jordan.....John Westley
Nettie Jordan.....Boots Wooster
Ella Jordan.....Frances Nellson
Sadie Fellows.....Eva Condon
Orin Fellows.....Andrew J. Lawler, Jr.
Doctor Curtis.....Lawrence Eddinger
Jane Crosby.....Phyllis Povah
Judge Bradford.....Willard Robertson
Ben Jordan.....Robert Ames
Hannah.....Edna May Oliver
Jim Jay.....Charles Henderson

Owen Davis has been writing plays for many years, some of them good, some mediocre and some decidedly bad. Among his main works, the latest, "Icebound," is about the best of all.

From the moment of the rising of the curtain and until the end of the first act the play looked like a masterpiece. It dropped off considerably, however, in the development of the plot and interest lagged, yet despite this, the play is a good one and furnishes some good entertainment.

The play revolves around the Jordans, an old New England family gradually falling to pieces. They have gradually grown bitter as the result of their lonesome farm life, the hot summers and the cold dreary winters.

The first act shows a sombre parlor opened for the first time in years and the relatives of Jardon, an old and sick man sit around waiting for the worst and at the same time speculate as to the amount he will leave and who will share in it.

The talk in this scene while not bright is at least natural and to those familiar with rustic scenes and people it was decidedly natural.

A blacksheep, of course, is in the play, and it is the intention of the grandmother, if possible, to arrange a marriage between the blacksheep who was also the youngest son, and an adopted daughter who would be used as the sacrifice. The money is left to the girl which is the attraction for the son, according to the old lady's idea. But during the play it develops that the two young people involved love each other and probably would marry anyway. However, it is necessary for them to wait until their author has seen fit to bring them together.

The cast for the most part were good. Robert Ames, played the part of the blacksheep, and gave an excellent performance, as he did in a similar role last season in "The Hero." Phyllis Povah as the reforming heroine who looks after the blacksheep also gave an above the ordinary performance. The rest of the cast, especially Willard Robertson, were adequate though handicapped by poor direction.

## "THE CHASTENING," NEW KENNEDY PLAY A RELIGIOUS STORY

"THE CHASTENING," a play in five acts, by Charles Rann Kennedy. Presented at the Forty-eighth Street, Friday afternoon, Feb. 16.

CAST

A Carpenter.....Charles Rann Kennedy
His wife.....Edith Wynne Matthison
Her Son.....Margaret Gage

For a limited number of matinee performances, the Equity Players have given their theatre for their presentation of "The Chastening" a miracle play by Charles Rann Kennedy who with his wife Edith Wynne Matthison are seen in the cast, and for the first time in many months.

Like all of Mr. Kennedy's plays the newest one is symbolic in part and spiritual in conception, and concerns a day in the life of Joseph, Mary and their child. The characters are a carpenter, played by Kennedy, the carpenter's wife played by Miss Matthison, and their boy. The scene is a roadside where they pause for an hour or so. The strongest and best part of the play is when the woman discovers that her son is the Chosen of God, and when she comes to the realization that her child is the Messiah is perhaps the only really good acted part of the play, done by Miss Matthison.

Miss Margaret Gage, a pupil of Mr. Kennedy's played the part of the boy and while she made it a thing of beauty, also made it objectionable to some who believed that an active boy should have taken the part and so relieved it of its effeminate characterization. For she repeated her speeches more like a little piece of mechanism than anything else, probably as result of her training.

The action of course was slow, and while simplicity is desirable in a play of this type, the flood of verbosity was too much to be coupled with what ought to be more simple. In a way it dramatizes part of the New Testament, although no such reference is made of course by actual word of mouth or program. The program merely informs that somewhere sometime the action took place at a cross road.

Religious symbolism, is a delicate undertaking, especially in a play and it takes considerable patience for the average theatre-goer to sit through such action, if it does not come-up to their idea of how it really happened two thousand years ago. Thus in the play Joseph wants the boy to be a carpenter, and the mother thinks he ought to be a priest, and there is talk of humanity's short-comings and that it should be saved.

### EVELYN HEWITT MAKES DEBUT

Evelyn Ada Hewitt, age 12, the daughter of John O. Hewitt, last seen on Broadway with Hale Hamilton in "Swifty," has patiently bided her time while in the capacity of understudy with Miss Laurette Taylor in "Humoresque," is a very happy girl today. On Tuesday evening of last week she was notified to go on for the part of little Esther Kantor, Miss Taylor's stage daughter, in Fanny Hurst's masterpiece, "Humoresque."

Little Ada pleased immensely—and did herself honor.

This was little Miss Hewitt's first Broadway engagement, previous to which she played in stock and on tour with "Daddy Long Legs," and at the Manhattan Opera House in children's Christmas plays. She is quite clever in sketching and designing and is an adept pupil in classical dancing. Her education is her foremost thought and the plans of her parents for her future. At the completion of it she may play Juliet as—but that is too far away. Her real ambition is to be an eccentric comedienne like Florence Moore.

### FOUR NEW SHOWS OPEN ON B'WAY

Beginning the Lenten theatrical season with a rush, four new plays had their premiers on Broadway Monday night, the first string critics dividing their attention as if uncertain which play was most worthy of their review.

Emily Stevens, in "The Sporting Thing to Do," a play by Thompson Buchanan, was presented by Oliver Morosco at the Ritz Theatre.

Florence Reed in "Hail and Farewell," was presented at the Morosco Theatre by Joseph B. Shea. The play is by William J. Hurlbut.

Brock Pemberton introduced Hubert Osborne's dramatization of Julian Street's novel, "Rita Coventry," at the Bijou Theatre.

The fourth opening was that of Phillip Barry's Harvard prize play, "You and I," which Richard G. Herndon presented at the Belmont Theatre with H. B. Warner and Lucile Watson in the leading roles.

Other Monday night events were the removal of Rudolph Schildkraut in "The God of Vengence," from the Greenwich Village to the Apollo Theatre, and the revival of Maxim Gorky's "Lower Depths" for the seventh week program of the Moscow Art Theatre at Jolson's Fifty-ninth Street.

### CHAS. FROHMAN BUST FOR EMPIRE

At the suggestion of Al H. Woods, Miss Billie Burke has launched a movement for the subscribing of a fund to be used for the erection of a bust in the Empire theatre of Charles Frohman, founder and builder of the theatre.

At the time the 30th anniversary of the erection of the Empire theatre took place, Woods sent a telegram to Miss Burke in which he said: "I wish that the theatre whose thirtieth anniversary you have just celebrated, contained an appropriate memorial to the man who founded it. He was the only theatrical manager I ever knew who was not commercial, and I beg that you include me among the first subscribers to a fund for placing a bronze bust of Charles Frohman in the theatre which he made famous."

Miss Burke immediately took up the matter with Gilbert Miller, general manager of the Charles Frohman enterprises, and the latter agreed to head a committee which includes Woods and Florenz Ziegfeld, Jr., who will take charge of the donations and erect the memorial.

Miss Burke and Woods at the same time subscribed $100 each, with the members of the "Rose Briar" company adding a large sum to this amount. The treasurer of this committee will be appointed upon the return of Ziegfeld from Palm Beach.

### MONDAY MATS. AT PUNCH & JUDY

Beginning Monday, February 26, a series of matinees of Gilbert Murray's translations of the dramas of Euripides, will be presented at the Punch and Judy Theatre by Dorothea Spinney, the young English woman who has presented dramatic interpretations of the classics abroad.

The matinees will be given on each successive Monday afternoon after the initial performance, by Miss Spinney, who is expected to arrive from England sometime this week.

### TO PRESENT LENTEN PLAY

"Pilate's Daughter" or "The Mystic Rose," a Lenten play by the Rev. Francis Kenzel, will be produced through the Lenten season by the Parish Players of the Church of Our Lady of Perpetual Help, Brooklyn. The first production of this, the thirteenth season, will take place Sunday afternoon at 2.30. Other dates are Tuesday and Friday evenings to March 27, at 8:15 at the Redemptorist Auditorium, 29th street and Sixth avenue.

**Bernard A. Grossman** is engaged in writing a new three act comedy.

**Brady** and **Mahoney** have been given a route over the Keith western time.

**Phyllis Collette** arrived in New York from England and will make her home here.

**The Duncan Sisters** are headlining the bill at Keith's Boston theatre this week.

**Carroll McComas** has invaded vaudeville in a new playlet, "The Business of Life."

**Myrna Stanfield** has closed with the Shubert vaudeville unit, "The 20th Century Revue."

**Louis Masson,** general stage director for David Belasco, is confined to his home with illness.

**Belle Mitchell** and **Mae Melvin** have joined the Leon Brown Players at Woonsocket, R. I.

**Bessie Wynn** will open shortly in a new song cycle, in which she will be assisted by a pianist.

**Betty Dolan** is now in the offices of A. G. White, booker of motion pictures for the Keith circuit.

**Church** and **White,** dancers, have been added to the cast of the revue at the Palais Royal, Newark.

**Frank Fay** is "pinch hitting" as a feature of one of the Shubert vaudeville bills now touring.

**Clinton** and **Rooney** have been routed over the Politime in their comedy skit, "Top O' The Morning."

**Grace Anthony,** formerly at the Regent theatre, is now in the box office at Keith's Hamilton theatre.

**Johnny Dooley** will go into the cast of "Lady Butterfly" on February 26th succeeding Florenz Ames.

**Francis Renault** is leaving the cast of "The Passing Show of 1922," to appear in Shubert vaudeville.

**John Cope** is to be featured in "The Desert Rat," a new production to be made by Wilmer and Vincent.

**Elizabeth Brown** and **Paul Yocan,** society dancers, are appearing nightly after theatre at the Monte Carlo.

**The Fairbanks Twins** are preparing an offering for vaudeville in which they will be assisted by Richard Keene.

**Dave Schooler and Company,** in "Music Hath Charms," will be seen in the Keith New York houses shortly.

**Felix Krembs** will appear with Mary Ryan in "The Slavemaker," in which she will be starred by Sam H. Harris.

**Rome and Dunn** and the **Memphis Five,** with **Dorothea Dawn,** have dissolved their combined vaudeville offering.

**John J. Jones,** general booking manager for Jones, Linick & Schaefer is seriously ill at the Sisson Hotel, Chicago.

**Earl Stewart,** manager of the Orpheum Theatre, New Orleans, has been married to Genevieve Sundin, of Kansas City.

## ABOUT YOU! AND YOU!! AND YOU!!!

**Ruby Miller,** the English playwright, and Nella Webb, a vaudeville actress, arrived in San Francisco last week from Australia.

**Margaret Edwards** has been signed as featured dancer with the Harry Walker Revue at the Hotel Richmond, Richmond, Va.

**Jack Manion** and **Harry Wells** will shortly be seen in a revival of their former vaudeville act, "Uncle Jerry at the Opera."

**Denton Dane** and **Anna Day** are appearing in support of Dorothea Sadlier in the satire, "In 1999," now playing the Proctor time.

**Lucille Daly** and **Belle Irwin** are rehearsing a new vaudeville act. Both formerly appeared in vaudeville with other partners.

**Lawrence Marston** will direct the rehearsals of the new comedy, "A Marriageble Mother," which will get under way next week.

**Carroll Pearce** has recovered from his illness and is back in the Keith offices, aiding Walter J. Kingsley in directing Keith publicity.

**Gertrude Arden and Company,** featuring William Elliott will open with a musical comedy act, called "The Land of Tango" soon.

**Bernice Speer** and **Joe Morton,** of the Four Mortons, will be seen in the act which Miss Speer formerly did with Richard Keene.

**Frances Hart,** dancer, opens at the Hotel Kenmore, Albany, this week, where she will be featured in the current floor show.

**Betty Dolan** has recovered from her illness and is back in the office of A. G. White, motion picture booker of the Keith circuit.

**Ray Seigel,** secretary to Henry Chesterfield, of the National Vaudeville Artists, is confined to her home with an attack of la grippe.

**Harry Mandel,** director of publicity for the B. S. Moss organization and theatres, returned to New York from Bermuda this week.

**Rucker** and **Perrin,** dancers, have been added to the cast of "Struttin' Along," an all negro revue, now being presented in the west.

**Glen Condon,** editor of the Vaudeville News, has been confined to his rooms in the N. V. A., clubhouse with an attack of pneumonia.

**Emma Krause** and **Kathryn Klare** are showing a new "reminiscence" act at The Halsey Theatre, Brooklyn, the first three days this week.

**H. Cooper Cliffe** has been added to the supporting company of Lionel Atwill in "The Comedian." He joined the company on tour last week.

**Tyrone Power** will produce Shelley's "The Cenci" for a series of special matinees during Easter Week at a theatre to be announced later.

**Clara Moores** has retired from the cast of "The Circle," which has been on tour, and after a few weeks rest will begin rehearsals with another production.

**Benny Leonard** will leave the cast of "The Dancing Girl" at the Winter Garden at the expiration of his ten week contract in order to return to the ring.

**Phil Baker** opened at the Aldine Theatre, Pittsburgh, on Monday for four weeks in Shubert vaudeville out of New York. Sid Silvers is with him.

**Belle Baker** will play one week of Orpheum time opening at the Palace, Chicago on Feb. 24th. This is the furthest west Miss Baker has appeared in several years.

**Remy Carpen,** the French actress who appeared here in "The Plot Thickens" is to be featured in "The Marriage of Hamlet," scheduled as an early spring production.

**Kenneth McKenna** is to have the leading role in a dramatization of Robert Keable's novel, "Simon Called Peter," which is scheduled for early production.

**Lowell Sherman** is planning to give a series of special matinee performances of "Morphia" at the Eltinge Theatre, where he is now appearing in "The Masked Woman."

**George Bancroft,** who played the title role of "Old Bill, M. P.," during its Canadian tryout session, will be seen in Edward Royce's forthcoming musical production, "Cinders."

**Van and Schenck** have contracted to play three weeks on the Orpheum circuit, opening at the Palace, Chicago, on Sunday, Feb. 18th, with Kansas City and St. Louis to follow.

**Jack Pearl** was out of the cast of "The Dancing Girl" at the Winter Garden for several performances last week and James Barton was summoned to take his place during that period.

**Francis Renault,** who was one of the featured principals in "The Passing Show of 1922," retired from the cast of that piece last Saturday night and opened this week in Shubert Vaudeville.

**Arthur Hopkins** has acquired the American rights to "Heavenly and Earthly Love," which is another play by Franz Molnar. It is now running in Budapest and will be produced here in the Fall.

**Harry Tierney** and **Joseph McCarthy,** who collaborated on the tunes and jingles for "Irene," "Glory" and "Up She Goes," are at work providing a musical setting for a new play by James Montgomery.

**Percy Pollock,** who succeeded the late Frank Bacon in the title role of "Lightnin'" and who has been out of the cast for several weeks on account of illness, rejoined the company in Boston last week.

**Frank Neville** and **Ann Paulson** are rehearsing a travesty on "The Last Warning," which they will shortly offer in vaudeville. Thomas Fallon, who wrote the mystery play, is also the author of the travesty.

**Mabel Weston,** of the Westons is in the hospital having undergone a serious operation which was successfully performed by Dr. Robert S. Bickley. She is recovering and expects to be out in about two weeks.

**Violet Palmer** and **Richard Travers** have returned to New York after playing several weeks in stock out of town. Travers will be starred in a new motion picture shortly, while Miss Palmer will be seen in a production.

**Raymond Perez,** who has staged a number of burlesque shows, has been appointed general stage director for C. B. Maddock's vaudeville productions. He is now staging a new "flash act" for Keith vaudeville.

**Lynn Overman,** who is appearing on tour in "Just Married," has been placed under contract by George M. Cohan to be featured in a new Cohan comedy, "The Song and Dance Man," which is to be produced in the early autumn.

**Lois Josephine** was awarded an interlocutory decree of divorce from Wellington Cross last week. Cross had previously won a decree in Chicago, but Mrs. Cross questioned the legality of that decree in bringing her suit here.

**Albert Bouche,** managing director of the Moulin Rouge, Chicago, was in town last week conferring with Harry Walker, his general booking representative, for a new revue to open at the Moulin Rouge the latter part of next month.

**Joe Smith** and **Charles Dale** (The Hungarian Rhapsody) **Phil Baker, Jane Green** and **Jimmy Blyler, Frank Gaby, Al Siegal and Band, Towns and Franklin, Jock Strouse** and others gave the concert Sunday night at the Winter Garden.

**Irene Homer,** now playing a minor role in "The Last Warning," will be promoted to a more important role next Monday when she replaces Dorothy Manners, who recently succeeded Ann Winslow in the role of "Barbara."

The Sunday concert at the Columbia Theatre, New York, Feb. 18, included Bill Geneven and Walker; Frosine; Mabel Ford and Co.; Geo. Yeomans and Lizzie; Combe & Nevins; Phenomenal Players; Jack Wilson and Co., and Burns Brothers.

**Fanny Brice, Jack Wilson & Co., Gordon Dooley** and **Martha Morton, Ona Munson and Sextette, Seed and Austin, Mrs. Gene Hughes & Co.,** and **Julius Lenzberg's Harmonists** were on the bill for the Sunday night concert at the New Amsterdam.

**Margaret Anglin** is said to be doing so well on the road in her new starring vehicle, "The Sea Woman," that she has no desire to speed up her metropolitan run. She seems content to stay out of the metropolis just so long as she can attract the dollars in the stix districts.

**Dave Wallace,** who retired from the ranks of producers after the failure of his play, "The Evergreen Lady," has been engaged by Arthur Hopkins to assist Edwin J. Mayer in the handling of the publicity for Ethel Barrymore in "The Laughing Lady," at the Longacre Theatre.

**Harold Carson** has been signed for the chief comedy role in the forthcoming production of "Greenwich Village Scandals," destined for the Greenwich Village Theatre the latter part of April. The piece will not open "cold" as had been contemplated but will be sent on tour for several weeks before opening here.

# AL JOLSON

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A REAL NOVELTY BLUES WITH A SINGABLE LYRIC

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By GUS KAHN, ERNIE ERDMAN and DAN RUSSO

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# T LEAVES UNLING DOWN

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WONDERFUL MELODY

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A SENSATION WHEREVER SUNG

# AL JOLSON'S

BIG SONG HIT

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# LOVELY LUCERNE

The Swiss Waltz with a Yodel.

# MELODY LANE

## MUSIC MEN PLAN AFFILIATION WITH ENGLISH RIGHTS SOCIETY

### Despite the Fact that a Big Percentage of Compositions Played in England Are of American Origin Members of American Composers' Society Receive no Royalties.

Due to the fact that 70 per cent of the musical programs used for entertainment in England comes from the catalogue of American publishers of popular music who derive no such benefits from its use such as they do in this country through the American Society of Composers, Authors and Publishers, E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, will bring the matter up before the next meeting of the board in effort to decide whether a more practical affiliation with the Performing Rights Society, Ltd., of England, is to be brought about for the benefit of the American publishers.

The difficulties arising between the American publishers and the collection of their dues for the performing rights of their music in England are varied and is not a question of copyright in this particular case, but more in the nature of difficulties between English popular music publishers and the Performing Rights Society, Ltd., which is the British organization similar to the American Society of Composers, Authors and Publishers.

According to E. C. Mills, the situation and membership of the English Society is the exact opposite of what it is in this country. In England the Society's membership is practically 100 per cent high class publishers and few popular music houses, while in this country it is the reverse. Such houses as Herman Darewski, Francis, Day & Hunter, Laurence Wright and others, who control much of the American music publishers' catalogues in England do not belong to the Performing Rights Society, Ltd. It is understood that the popular music publishers in England do not join the Society there because they want equal representation on the Board of Directors of the P. R. S., Ltd., and that their catalogue should have equal value with that of the publishers of classical and high class music. The publishers' of high class music are in control of the Society and think their product the more important of the two.

Several large American music publishers have suggested to E. C. Mills, that he make a trip to England in effort to bring about an amicable adjustment of the situation, should the board of directors of the M. P. P. A. decide on closed affiliation with the Performing Rights Society, Ltd. If the proper working agreement could be arranged whereby the publishers of popular music in England joined their Society, the American publishers would receive considerable revenue from the move. At present American publishers receive nothing at all for the performing rights of their music in England. Added to this is the general misunderstanding of the English copyright law by the American publishers which further adds to their losses.

Negotiations are pending with the Societe des Auteurs et Editeurs de Musique of France, the French organization similar to the A. S. C. A. and P., whereby American writers and publishers will receive added revenue from the performing rights of their music in France. The head of this organization is said to be on his way to America to help put the agreement into effect.

### FINAL EVIDENCE TO BE TAKEN

Special Master Douglass will take final evidence this week at the rooms of the American Society of Composers, Authors and Publishers, in the infringement suits against the thirty-five motion picture theatres in Philadelphia who are being sued by the society.

The Special Master was appointed several weeks ago by Federal Judge Thompson of the United States District Court of Philadelphia and evidence was recently taken by Douglass from publishers and writers a month ago at the society's rooms. Since then the movie theatre owners have been heard in Philadelphia. After the hearing this week, the report, evidence, etc., gathered by the Special Master will be submitted to Judge Thompson, who will then render a decision.

### NEW CO. TAKES KAYE-STERN SONGS

The Dellon-Stanley Music Company which was incorporated recently for $5,000, has taken over the catalogue, and the quarters formerly occupied by the Kaye-Stern Music Company at 1658 Broadway.

As soon as the plug numbers of the house are decided upon, a campaign in their interest will be opened. In addition to the numbers taken over from the Kaye-Stern Company, Dellon-Stanley, Inc., has about nine songs written by Jack Stanley and other writers.

### RE-OPENS BUFFALO OFFICE

Jerome H. Remick & Company is re-opening its Buffalo offices which were closed several months ago. William McDermott, who at present has temporary quarters in that city, will be in charge.

### KENDIS & BROCKMAN SPLIT

James Kendis has acquired the interest formerly held by James Brockman in the music publishing company of Kendis & Brockman Music Co., Inc., and will head the business.

Several new songs are now under way and the new office staff will be announced shortly. Mr. Brockman has retired temporarily and will in the near future go to California.

Kendis and Brockman have been together since 1917, and during the past six years have turned out some big selling song hits. Among them are "Blowing Bubbles," "Feather Your Nest," "Golden Gates" and others. The majority of their big sellers were disposed of by them to other publishers for exploitation and sales.

### NEW REMICK NUMBER

"When Will I Know," a fox-trot novelty, will be the next plug number for Jerome H. Remick & Co., and plans are being made for an elaborate campaign in the song's behalf.

Until now the song has been printed in orchestration form only, mostly as an experiment by Abe Holzmann, head of the band and orchestra department. Insistent demands for the song have led the Remick heads to believe that orchestras do much to make a tune popular and professional copies are being printed of the number.

### RICHMOND ON TRIP

Maurice Richmond, head of the Richmond Supply Corporation, music and record jobbers, left last week for a six weeks' sales trip through Canada and some of the Middle West territory of the United States.

### CLUB'S END AN ADVANTAGE

The abolition of its orchestra club is working out satisfactory according to officials of Jerome H. Remick & Company, who declare that other large publishers are taking an active interest in the affair with a view toward discontinuing their club departments also.

About 90 per cent of the Remick Club members who were notified that the organization was being done away with wrote that they were satisfied to waive the two numbers a month due them under the club plan, and take whatever orchestrations were sent them despite the fact that they might not total more than six a year. Possibly many more, however, will be sent out. The remaining 10 per cent of the club members were satisfied to receive pro rata the money due them for the unexpired term of their club membership.

Of the new application to join the club, received daily from those who do not know that the club has been discontinued, about 80 per cent are willing to take the plug numbers and hits of the house at 25 cents each, as per notification sent them by mail, in preference to receiving their money back.

This arrangement makes it possible for Remick to plug just what numbers they want orchestra leaders to play for them and do away with many numbers turned out to make the two releases every month necessary for the club members to receive. Some letters have been received from orchestra leaders to the effect that their books and repertoire would be much better if useless numbers weren't sent out by publishers, and so make for better music on the whole.

### MILLS PREDICTS BIG MUSIC YEAR

Jack Mills, head of the organization that bears his name, and who returned last week from an extensive trip throughout the United States, which extended to the western coast, is unusually optimistic regarding the outlook for the music business.

All of the music centers were visited by him, and everywhere received the same idea as to the future of the music industry. "We have been termed lucky publishers," said Mills, "but we are willing to pay a tribute to the catalog which made it possible for us to be termed lucky." I found the trade everywhere in a fine condition and dealers all willing to discuss plans for the general betterment of the business.

"If the West is any criterion, 1923 will eclipse any year we've had in some time, in point of general business increase and trade improvement."

### AMERICAN MEETING TO BE BIG

An unusually large attendance is expected of the members of the American Society of Composers, Authors and Publishers at Keene's Chop House, on March 1, when the Society holds its annual meeting. At the rate that application for tickets are coming in it is believed that about 200 or more will be present.

### FISHER MANAGER IN CHICAGO

George Joy, professional manager of Fred Fisher Inc., left for Chicago, Monday, where he will exploit three of the new Fisher numbers. From Chicago he will make a trip to several of the larger cities in the Middle West including Kansas City and St. Louis.

### HUESTON PLACES BALLAD

Billy Hueston has written a new ballad entitled "Nobody Knows, but My Pillow and Me," which he has placed with Jerome H. Remick & Company and scheduled for release shortly.

### CHICAGO WRITER HERE

Gus Kahn, the Chicago songwriter, spent last week in New York making his headquarters at the local offices of Jerome H. Remick & Co.

### BRADFORD ASKS FOR RULING

Perry Bradford, through his attorney Abner Greenberg of the Knickerbocker building, made a motion before Federal Judge Learned Hand in the United States District Court, on Monday, to determine exactly what evidence and exhibits should be incorporated in the transcript on an appeal filed by Bradford from the decree of infringement granted to the Ted Browne music company of Chicago, involving the song, "He May Be Your Man But He Comes to See Me Once in Awhile."

Several grounds for Bradford's appeal are being used according to Attorney Greenberg, who declares that Federal Judge Julian Mack gave the Ted Browne company a decree of infringement when they sued for an injunction on the grounds of having a prior contract. As Bradford's copyright of the song was made before any similar copyright or contract by the Ted Browne company he says there were no grounds upon which to give the latter company a decree of infringement.

Other grounds for the appeal, according to Attorney Greenberg are that the Francis Clifford Music Company from whom the Ted Browne Company claimed to have taken the song, violated its agreement because they held the song longer than is considered equitable, being that originally it was taken over on April 21, 1921, and nothing was done with it until August, 1922. Also that Lem Fowler, writer of the song, was an "infant" according to the law, being under age when he signed a contract with the Francis Clifford Music Company in April, 1921.

The present charges of subornation of perjury from the conviction of which Bradford is also appealing, grew out of the litigation that resulted in the decree of infringement in favor of the Ted Browne Music Company, who asked for an injunction restraining Bradford from using the song "He May Be Your Man, etc.," on the grounds that they held contracts on the song.

### ABRAHAMS & WOHLMAN IN ACT

Maurice Abrahams will start his Chicago campaign in the interest of his catalogue by re-uniting with Al Wohlman, his former vaudeville partner, in a new act in which they will open the week of February 26, at the State-Lake Theatre, Chicago. The same week Belle Baker, known in private life as Mrs. Maurice Abrahams, will open in Chicago at the Palace Theatre, singing "When the Gold Turns to Gray" and "You Said Something When You Said Dixie."

Although Abraham's appearance with Wohlman in vaudeville is a temporary arrangement at present, it is possible that the act will play additional time offered them, including an engagement at the Palace Theatre, New York City.

### NAT VINCENT TO PUBLISH

Nat Vincent's new music publishing organization will be known as Nat Vincent, Inc., and he has taken offices in the Hilton Building, at Broadway and 48th street, which will be occupied in about ten days, as soon as the quarters are altered and painted.

Billy Hueston, songwriter, is one of the music men associated with Vincent, in the capacity of staff writer and manager of the sales department. Other well-known music men will be associated with Vincent when he opens his offices.

Three songs are now being plugged with the Nat Vincent, Inc., imprint and the titles include "Make Your Own Sunshine" and "I Cried When I Had You."

### TED SNYDER WRITING AGAIN

For the first time in many months, Ted Snyder has written a new fox-trot ballad, entitled "Who's Sorry Now," which is being released as the plug song by Waterson, Berlin & Snyder.

# BURLESQUE

## FALL RIVER OFF THE MUTUAL CIRCUIT

### BIJOU BUSINESS UNPROFITABLE

The Bijou Theatre, Fall River closed as a Mutual Circuit house last Saturday night, with the "Girls A La Carte." When this house opened about four weeks ago, it started off as a week stand, but the business did not warrant the continuance of a full week at the house.

Manager Rush Jermon decided to play the shows for three days and notified the circuit to that effect, as a result this split with Bridgeport, playing the first three days in Fall River and the last three days in Bridgeport but when Bridgeport was closed several weeks ago, the shows had but three days of the week to play and they were in Fall River.

The reason given for the dropping of Fall River is that the stage hands have demanded a full week's pay for the three days' work. At a meeting last week, Manager Jermon placed the matter before the officials of the union and showed them where it would be impossible to pay the stage crew a week's salary with the business they were doing. It was agreed then that the stage hands would work by the day and receive a certain amount of pay for each day the shows played the house, but when it was figured out it amounted, it is claimed, to more than the full week's salary, so Jermon decided that the only thing to do was to take out the burlesque shows.

The shows for the present will lay off between Boston and the Olympic New York.

The open week between Buffalo and Albany is being filled in with one nighters by the Mutual Circuit. "Laffin' Thru 1923" will play the one nighters but the route could not be given out last Saturday by the circuit as it was not complete.

Pat White will play a split week next week but the towns had not been decided on up to the time of going to press, it is thought that Meriden and New Britain, Conn., would be the places, however, the show playing three days in each town.

"Step Along" is laying off this week between Scranton and Albany, they however play today (Wednesday) at Allentown, for two performances.

The "London Gaiety Girls" will be called "Midnight Maidens" commencing next week and the "Mischief Makers" will be known as the "Chick Chick Girls."

"Town Follies" while playing the Penn Circuit of One Nighters will be called "Follies and Scandals."

### "ROSEBUDS" AT LAFAYETTE

Mark Lea's "Rosebuds" opened this Monday at the Lafayette, New York. The show broke in at Tarrytown last Saturday. In the cast are Marl Lea, Ben Burns, Harold Moru, Mae Reade, Mable Leslie, Bob Martin, Katherine Brewster and eight girls. Wash Martin is the manager and Jack Martin the musical director.

### GILBERT IS STRAND MANAGER

Lou Gilbert, former burlesque house and company manager is now managing the Strand Theatre, Hartford, a large moving picture house. Gilbert took charge early last week. His title is managing director. Gilbert earlier this season was manager of one of the Units on the Affliated Circuit.

### SEARS IS EMPIRE MANAGER

Fred Sears is now managing the Empire Theatre in Cleveland for Billy Vail. Sears earlier in the season managed one of the Unit shows on the Affiliated Circuit.

### UNIQUE POINT IN COHEN'S SUIT

Whether an actor who has signed a contract with a manager can be farmed out to another producing concern without being apprised of or having given consent to such a transfer forms a salient point in a suit begun by Will H. Cohen, a burlesque comedian, against Barney Gerard, the producer.

Cohen is suing Gerard for twenty weeks' salary, guaranteed at $175 a week for the season of 1922-23. The contract stipulated that the salary was to begin last September. Gerard maintains there was a clause in the contract which gave him the right to transfer the services of Cohen to the Unit Producing Company, which sponsored two ill-fated Shubert unit shows and which have since been adjudged bankrupt.

Frederick E. Goldsmith, counsel for Cohen, contends that Gerard is responsible for the money due, inasmuch as he did not apprise his client of the transfer of contract to the Unit Producing Corporation. On the other hand, House, Grossman and Vorhaus, representing Gerard, claim the producer acted within his rights and therefore is not responsible for the alleged amount due on the contract.

The matter will be threshed out in court at an early date.

### BOHEMIAN NIGHT GOOD

The Bohemian Night held by the Burlesque Club on Sunday was well attended and an excellent bill was provided through the efforts of Wash Martin and Nat Morton.

The entertainers included Jimmie James' Jazz Band, Chief Little Elk, Harold Moore, Nat Morton and Sammy Collins' Jazz Band, which created a riot. The big show was given by Mark Lea's "Rosebuds," under the direction of Wash Martin. It included May Read, Mabel Leslie, prima donna, and Bob Leslie, leader at the piano; Miss Brewster, vocalist; Harold Moru, Ben Burns, Lucille Gibson, Alys Sharkey, Micky and Babe Kelly, Mae Forbes, Jackie Thomas, Irene Young and Helen Areome. Although this act appeared together for the first time at Tarrytown, N. Y., only last Saturday night, they worked like an established entertainment. They are booked at the Lafayette Theatre, New York, this week.

Among the visitors on Sunday night was Mrs. T. W. Dinkins.

### BECKER SCORES AT MINER'S

Irving Becker and his Broadway Flappers is the way the billing read at Miner's Bronx last week. Becker is a Bronx boy; it was not so many years ago that he was connected with the old Miner's Bronx Theatre, further up on Third avenue. Last week the house was decorated with flags and bunting. Several large size photos of Becker were in the lobby, and the welcome appeared all over. Special nights were given. On Wednesday night they gave out a hundred live chickens.

### STAGE EMPLOYEES' BALL

The Stage and Moving Picture Employees of Jersey City will hold their annual ball on March 20 at the Grotto Auditorium, Jersey City. The entertainment committee have already arranged for a big vaudeville bill for that evening.

### IRENE GRACELIN ILL

Miss Irene Gracelin, well known in burlesque and musical comedy circles, is at the St. Elizabeth Hospital, Chicago, where she will undergo a serious operation shortly. Her physicians expect that it will be necessary for her to remain at the hospital for some time.

### HARRY JACOBS IN HONOLULU

Harry Jacobs, of the theatrical firm of Jacobs & Jermon, is now in Honolulu on his trip around the world. His next stop is Yokohama.

## ADVANCE ADS FOR SHOWS BARRED

### MUST NOT BILL OUT OF ORDER

For several years house managers in a number of cities have been in the habit of advertising certain shows before they play that particular house. These shows are ones that have been doing big business all over the circuit, or ones that have had the "Summer Run" at the Columbia, New York, tag on it.

Advertising these shows ahead of time no doubt hurts those that are coming in before that particular one. Some managers of houses advertise the show as "Anniversary Week" or "Old Home Week," which naturally helps that show.

The matter has been called to the attention of the officials of the Columbia Amusement Company, who sent out instructions to house managers to discontinue the policy. Under date of February 14 a letter was mailed to each manager of a house and show, headed "We note that some of our local managers are becoming over-zealous in behalf of certain attractions. In fact they are so carried away with the records being made by several of the shows that they are endeavoring to establish records of their own."

The letter goes on to say, "Each show on the Columbia Circuit is a good show, in somebody's estimation. Some shows do big business in one town and bad business in another. There isn't a show on this circuit that holds the record in each and every city. Therefore everyone can't think that any one show is the 'only show.' The wise local manager is the one that boosts the mediocre attraction, because the big attractions advertise themselves."

Positive instructions are given to managers that from now on no show is to be billed ahead of another. It states that the next attraction at the theatre is the one to get the publicity and no mention on programme, newspapers or billboard of any other show coming.

The letter also brings out the fact that the show playing the theatre this week is the one that should be boosted the strongest, and then if there is any space left give it to the show coming the following week.

No show is to be announced more than one week in advance.

### BURLESQUE IN CHICAGO

CHICAGO, Ill., Feb. 16.—Many ex-Columbia and American Circuit performers are now working at various places in this city. Frank Mackey, George Walsh, Grace Fletcher, Anna Rose, Big Six McCormick, Edna Raymond and a number of others are at the Haymarket. Chubby Drisdall at the State Congress. Jack Irving, Babe Barnett and Eddie Mae at Midnite Frolics. Art and Mae Weinberg, Dec and Mae Covalt, Denny Creed, Marge Collins, Bob and Flo Tanner Schoenecker and Aileen Tanner at other places. Ruth Denice Mullar was at the Midnite Frolics all last Fall, but closed just before the holidays, to go East to visit her parents.

### REWRITING "STEP LIVELY"

Billy K. Wells is rewriting the book for the "Step Lively Girls" and will have it ready shortly. He is going to make several changes in the cast.

### PLAN TO BUILD HOME

ST. LOUIS, Mo., Feb. 15.—Bob Startzman and Gertrude Beck (Mrs. Startzman of the "Bon Tons" purchased several l in the residential section of this city l week. They intend building a home n Summer.

## "FRANK FINNEY REVUE," CLEVER, FAST RUNNING SHOW, PLEASES ALL

Real Burlesque is provided this week at the Columbia Theatre, during the first New York visit of the Frank Finney Revue.

Mr. Finney appears in a routine of characters, all of which he clothes with the comedy elements at which he is an adept, and his presence on the stage was the signal for constant laughter.

As Tim McSweeney he has a fine place on the Hudson, where the garden is beautifully illuminated by Japanese lanterns in broad daylight. As the leader of the comedy band, he makes his appearance, playing real clarinet solos. The other musicians play a bass drum, cymbals and cornet, respectively,

The band is condemned by McSweeney's daughter, and they switch to a singing lesson, with Mr. Finney as the instructor. The "cute little doggie" bit is worked up well by Mr. Finney, with a little terrier of doubtful color, which seems to enjoy playing his part.

"Hello, Everybody," is the opening chorus, and the eighteen girls appear to great advantage in a dashing medley. The girls, by the way, wear tights all through the show.

Helen McClain, a classy soprano, had the "Broadway Star" fever, and voiced the sentiment in a lively number of that title. Then came the Circus band, with Messrs. Finney, Bartlett, Mossman and Vance as the harmonists.

Mossman and Vance did "Loving Sam" to several encores, and Helen McClain put over "Smiles" for a hit. Mabel McCloud took good care of "Dixie Days," well backed up by the girls. Miss McCloud was warmly welcomed.

Betty Fuller, a tall and graceful dancer, also sang well, giving several character songs in clever style, and her high kicking and clever foot work found ready favor.

On the Circus Grounds, which was the second scene, Frank Finney again played the clarinet, and with Ed Jordan, who is a valuable asset with the show in the blackface part, gave much amusement with a fantastic account of the "Kerdunk," on which the Arabs play their love song. He also furnished the music for an assortment of clever dance movements, exhibited by Mr. Jordan.

The plot then brought out a challenge to a duel, issued to McSweeney by Billy Harris, who, as Mr. Poole, is accused by his wife of some serious flirting. Finney comes on prepared for the fray, with swords and pistols. "Circus Days" is a lively number led by Mabel McCloud, who qualifies as an acrobatic clown by a series of tumbles and somersaults in clown makeup. A Booze episode, with all the ladies and McSweeney drinking, was another funny interlude. McSweeney also pretended that he was dead, to create sympathy for himself, but was laughed at for his pains, and, in disgust, he leaves home with his dog, to join the circus. With Jordan, he also constitutes the local police force, but that happened before he left.

"Tomorrow" was a good number for Miss Fuller, and the girls in showy dresses of black and white checks. Ameta Pynes joined the fun in some catchy steps for the finale, "Stepping Out," of the first act.

The second act had the "Radio Girls," a whistle song by Miss McCloud; cow bells by Mr. Finney. Then Mossman and Vance scored i their singing and dancing specialty they showed remarkable endurance tine," was a cigarette numb Harris as the Smoker, and brands of cigarettes wer girls in appropriate co ferent trademarks. T some applause. A presented by him imaginary bart the murder, w in puzzled episode a stage.

B. F. Keith's — **ORPHEUM, BROOKLYN** — Now

ROYAL, Feb. 26—BROADWAY, March 5—KEITH'S, BOSTON, March 12—ALBEE, PROVIDENCE, March 19—KEITH'S, LOWELL, March 26—ALHAMBRA, April 2.

# CLAUDE & MARION

"STILL ARGUING!"

Direction E. K. NADEL, PAT CASEY AGENCY

## NEW ACTS

### BILLY GOULD

**Theatre**—*Proctor's 23rd St.*
**Style**—*Songs and talk.*
**Time**—*Fifteen minutes.*
**Setting**—*In "one."*

Billy Gould, who has in past years been teamed up with Valeska Surratt and numerous other feminine partners, is now traveling in single harness and is offering a happy combination of songs and stories. Most of his songs are familiar to the habitual theatregoers, but nevertheless have lost none of their magnetism so far as packing a comedy punch goes. Enhanced further by Gould's inimitable delivery these veteran numbers sold for new value.

Billy set things going with a semi-risque number, "Nobody's Satisfied." He followed with a comedy number, "I Remember Her" and went into some talk stuff that packed a number of laughs and got over in great style. He wound up with a novelty, "Play Me A George Cohan Melody," incorporating choruses of past song successes from the pen of the inimitable George M.

Gould, despite the passing of years, has lost none of his fine personality, his power to entertain or amuse.

E. J. B.

### THE MAYOS

**Theatre**—*Jefferson.*
**Style**—*Aerial novelty.*
**Time**—*Twelve minutes.*
**Setting**—*In "one" special.*

While the mainstay of the offering is the aerial work of one of the girls which comes at the end of the offering, earlier in the act some songs are done at the piano by one of the girls, and a saxophone solo is done by the other.

Later the girl who did the saxophone solo was lifted up over the pit, on a trapeze that was suspended from a long [illegible] on a swivel. She did some ex- [illegible] in the air, keeping up a [illegible]tter while the accom- [illegible]iano. She closed with [illegible]sual time and then [illegible]f done before a [illegible]his latter feat [illegible]ell executed. [illegible] girl at the [illegible] she did [illegible] In the [illegible]y on [illegible]S.

drinking and cigarette smoking tricks but speaking with unusually clear enunciation and an undoubted English accent. His dummy is very accomplished, spitting and smoking cigarettes and striking its own matches. There is a distinct weakness in his early dialogue, one good laugh being lost because an American audience doesn't know that "conjurer" is British for "magician." The real punch of the act is the excellent sobbing finish done with an astounding naturalness and good comic effects. This puts the act over big and makes it suitable for any house.

C. C.

### REIFF BROTHERS

**Theatre**—*Proctor's 125th St.*
**Style**—*Comedy and Dancing.*
**Time**—*Twelve minutes.*
**Setting**—*In "one."*

The Reiff Brothers are likeable chaps, who go better as their act goes along. Their anxiety to do comedy is at present their main liability, for at times they force it in order to get laughs. This is mostly true of the first portion of their act. The major part of the offering consists of very neat tap-dancing, eccentric bits being injected. With less interruptions to their dance routines in order to pull gags, and working up of these dance bits, they'll find their vehicle much more effective than it is.

They also offer several minutes of singing, one doing a comedy number for a solo bit. With the improvements made, they should fit into an early spot on the better bills nicely.

G. J. H.

### LA GRACIOSA

**Theatre**—*American, Chicago.*
**Style**—*Transformation and Posing.*
**Time**—*Sixteen minutes.*
**Setting**—*Full Stage (special).*

This is a revamping of the former act of the same name which played most of the big houses successfully and was withdrawn recently owing to the death of Mrs. Clyde Rinaldo, who was known as "La Graciosa."

The act is now offered with Miss Delta Summerdyke as the central figure and it has been elaborated by some wonderful new effects and by improvements on the numbers formerly presented.

The act opens with transformation effects which are beautiful and then develops into a posing novelty in which by method of slides the girl in the center is made to fit into various pictures shown to view. The beauty of the offering is the nicety with whichever movement is timed. The girl's hand takes a graceful motion but falls right into position for the next picture. Sometimes she appears alone and at other times as one of a group of which the others are merely pictures.

Miss Summerdyke is beautifully formed and after the final number of the offering appears for a moment to take a bow and recognize the applause. Clyde Rinaldo is the wizard who is responsible for this act. There are three people in all. There have been several big posing acts at the American this season but none have met with applause appreciation rivalling this one.

R. E. R.

### DRISCOLL AND PERRY

**Theatre**—*Proctor's 23rd St.*
**Style**—*Songs.*
**Time**—*Twelve minutes.*
**Setting**—*Piano, in one.*

This is the usual "piano act," done by a mixed team, with the man also doing the accompanying on the piano. They open off stage singing a chorus of "You Made Me Forget How to Cry," coming on at the last line. They duet "Carolina," with the girl going off for a change, while the man bridges the wait with "I Certainly Must Be in Love." The girl comes back for a ballad, "Somebody's Mother," which she dragged for a fare-the-well and chopped her lyrics on the high notes with irritating frequency. She has evidently attempted to inject heavy drama in the rendition of this song. Perhaps if she'd forget her histrionic gymnastics she would get better results with the song.

For a closer, both harmonized in a medley of old fashioned airs and countered with several more recent popular successes.

When the girl tones down her ballad and pays a little more attention to lyrics in general, the act ought to make good on the pop circuits.

E. J. B.

### HILTON SISTERS

**Theatre**—*Proctor's 125th St.*
**Style**—*Singing.*
**Time**—*Fourteen minutes.*
**Setting**—*Two (special).*

The regulation sister act appearance is made by the Hilton Sisters, being a thin brunette and a heavy blond. They use a very pretty drop, with an awning effect over the piano used in the act. Their offering seems to have been framed for the small time, but with a little revising in places, especially in the early portion of the act, will go nicely in the better houses. Later numbers in this part of the act would aid materially.

The girls' specialty is "blues," and the more of this type of songs they do, the easier they will find it. Their voices aren't any too strong from a musical standpoint, but their delivery is effective and makes up for the lack of quality of tone. They'll find the going easy along the three-a-day route, and all the more so with the improvements made.

G. J. H.

### HALLEN AND DAY

**Theatre**—*Proctor's 23rd St.*
**Style**—*Talk and songs.*
**Time**—*Twelve minutes.*
**Setting**—*In "one."*

The personality of the man and girl doing this act are sufficiently magnetic to overshadow the "hoke" contained in their vehicle, "Reminiscence." The man comes on lamenting on the high cost of loving and vowing he is off the female of the species for good and all. The girl enters and resolutions go windward. In the ensuing cross-fire it develops that both are from the same town and former sweethearts, a condition that continually happens in vaudeville.

The girl renders "Summer Reminds Me of You," which reveals a pleasant singing voice, and is joined by the man on the second chorus. They counter with "Some Sweet Day," follow along with "Georgette" and wind up with "Carolina Home." It was the songs rather than their feeble comedy which got them across. With better talk the act would be big time possibilities. As it stands, it can hold its own on the family time.

E. J. B.

### STANLEY AND McNABB

**Theatre**—*Proctor's Fifth Ave.*
**Style**—*Songs and talk.*
**Time**—*Fifteen minutes.*
**Setting**—*In "one."*

The action of this offering is set befor a drop, with piano on stage. The straight comes on and sings an introductory bit lauding the beauty and talents of Mabel, his supposed partner. At the finish the other chap, doing an Irish comic, comes on and announces himself as Mabel's father. He tells him Mabel is indisposed and that she sent him over to take her place. They go into some more or less clever cross-fire and a fairly humorous satire on acting for the movies. The density of the comic in memorizing the instructions of the other man is depended upon for the comedy of this offering.

E. J. B.

G. LIME

In their latest novelty

THE GOLLYWOG

BUSHWICK, FEB. 26

DR. MARINELLI

# VAUDEVILLE BILLS For Next Week

## B. F. KEITH BOOKING EXCHANGE

### Week of February 26, 1923

**NEW YORK CITY**

**Palace**—Jue Quon Tai—Santos & Hayes—Fanny Brice—Three Lordons—De Lyle Alda & Co.—Van & Corbett—Robbie Gordone.

**Alhambra**—Rafayette's Dogs—Margaret Hasler—Dooley & Morton—The Show Off—Elinore & Williams—Harry Stoddard & Band—Louise Lovely.

**Royal**—Lillian Shaw—Victor Moore—Sophie Kassmir—Ben Bernie & Band—Claude & Marion—Seed & Austin—Leipsig—Grace & Halle De Beers.

**Riverside**—Gibson & Price—Davis & Pelle—Rooney & Bent—Boreo—Ona Munson & Co.—Runaway Four—Dixie Hamilton.

**81st Street**—Mabel McCane & Co.—Wood & Wyde—Alice Hamilton—Russell & Marconi—The Rios.

**Colonial**—The Vanderbilts—Murray & Gerrish—Chas. Ahearn & Co.—Gilfoyle & Lange—Harry Jolson.

**Broadway**—Dave Roth—Laura Pierpont & Co.—Elkins, Fay & Elkins—Leavitt & Lockwood—Bob Albright.

**Jefferson** (First Half)—Emma Raymond & Co.—Stanley & Burns—Jimmy Lucas—Johnny Burke. (Second Half)—McCarton & Marronne.

**Franklin** (First Half)—McCarton & Maronne. (Second Half)—Franklyn Ardell & Co.

**Regent** (Second Half)—Thornton Flynn—Johnny Burke.

**Coliseum** (First Half)—Frank Dixon—Hegedus Sisters. (Second Half)—Freda & Anthony.

**Fordham** (First Half)—Franklin Ardell & Co.—Eva Shirley & Co. (Second Half)—Hegedus Sisters—Frank Dixon & Co.—Moran & Mack.

**Hamilton** (First Half)—Son Dodger. (Second Half)—Jimmy Lucas & Co.

**23rd Street** (First Half)—Norman & Jeanette Bros.—Austin & Cole—Besser & Irwin—Porter J. White & Co.—Eddie Nelson. (Second Half)—May Miller & Co.—Tiller Sisters—Ash & Hall—Bison City Four.

**125th Street** (First Half)—May Miller & Co.—Tiller Sisters—Espe & Dutton—Aileen Stanley—Movie Mask. (Second Half)—Margot & Francois—Ferguson & Snnderland—Besser & Irwin—Holland Romance—Eddie Nelson.

**BROOKLYN, N. Y.**

**Orpheum**—Bob Anderson & Pony—Millership & Gerard—Lydell & Macey—Fifty Miles from Broadway—Hedegus Sisters—Oliver & Olp—Rule & O'Brien.

**Bushwick**—Demarest & Collette—Marga Waldron—Watts & Hawley—Vincent Lopez & Orchestra—Henry & Moore—Mollie Fuller & Company—Jack Little—Lime Trio.

**Rivera** (First Half)—Freda & Anthony—Thornton Flynn—Emma Haig & Co. (Second Half)—Stanley & Burns—Harry Stoddard & Band.

**Flatbush**—Kellam & O'Dare—Pinto & Boyle.

**Far Rockaway** (Second Half)—Valdo, Meers & Valdo—Emma Haig & Co.—Eva Shirley & Band.

**BALTIMORE, IND.**

**Maryland**—Vaughn Comfort—Four Phillips—Holmes & Levere—Bryant & Stewart—Ten Eyck & Weily—Trixie Friganza—Julia Arthur & Co.

**BOSTON, MASS.**

**Keith's**—Blanche Sherwood & Brother—Segal & Carroll—Mrs. Gene Hughes & Co.—Jim McWilliams—Venita Gould—McLaughlin & Evans—Doris Humphrey's Dancers—McCarthy Sisters—Ben Beyer.

**BUFFALO, N. Y.**

**Shea's**—Osborne Trio—Ray Ball & Bro.—Wellington Cross & Co.—Brown & Whitaker—Margaret Severn—Harry Burns—The Duttons.

**CINCINNATI, O.**

**Keith's**—Gautier's Pony—Bronson & Edwards—Crafts & Haley—Deagon & Mack—Shaw & Lee.

**CLEVELAND, OHIO**

**Palace**—Al K. Hall & Co.—Gus Fowler—Ruth Roye—Three Whirlwinds.

**105th Street**—Yost & Clady—Crawford & Broderick—The Mac Soverigns.

**COLUMBUS, OHIO**

**Keith's**—Artistic Treat—Alexanders & Jno. Smith—Joe Cook—Jack Joyce—Charlotte Lansing & Co.—Tom Smith & Co.

**DETROIT, MICH.**

**Temple**—The Hartwells—Wyeth & Winn—The Weak Spot—Irving Fisher—Stars of the Future—Al & Fannie Stedman—Stars of the Past—Will Mahoney—Van Horn & Inez.

**ELIZABETH, N. J.**

**Proctor's** (First Half)—Bison City Four—Holland & Oden—Freddy Sleckman's Orchestra. (Second Half)—Neilson Sisters—McKissick & Halliday—Espee & Dutton—Creations.

**ERIE, PA.**

**Colonial**—Paul Sydell—Anderson & Burt—Wm. Ebbs & Co.—Dorothy Walters—Powers & Wallace.

**GRAND RAPIDS, MICH.**

**Empress**—Autumn Trio—Beban & Mack—The Saytons—Jos. K. Watson—Hymack—Murray & Oakland.

**HAMILTON, ONT.**

Anderson & Graves—Joe Rolly & Co.

**INDIANAPOLIS, IND.**

**Keith's**—Lytell & Faut—Bert Levy—Ted Lorraine & Co.—Wm. Halligan & Co.—Rae & Emma Dean.

**LOWELL, MASS.**

**Keith's**—James Thornton—Moore & Freed—Willie Schenck & Co.—Malinda & Dade—Frank Wilson—Lew Seymour & Co.—Brooks & Morgan.

**MONTREAL, CAN.**

(Feb. 25)—Edith Clasper & Boys—Robert Henry Hodge—Allman & Harvey—Maxine & Bobby—Brown Sisters—Stanley & Stevens.

**Princess**—Daly & Berlew—Miller & Bradford—Redmond & Wells—Lane & Freeman—Fagan's Band—Wells, Virginia & West—Kay Hamlin & Kay.

**PHILADELPHIA, PA.**

**Keith's**—Herbert Clifton—Rupert Ingalese & Co.—Olsen & Johnson—Blossom Seeley & Co.—Tom Patricola & Towne—China Blue Plate.

**PITTSBURGH, PA.**

**Davis**—Canova—Dooley & Storey—Wilton Sisters—Four Aces.

**PORTLAND, ME.**

**Keith's**—Kovacs & Goldner—Hawthorne & Cook—Gordon-Stewart Sisters—Fern & Marie—Sampsel & Leonhard—Franklin & Hall.

**PROVIDENCE, R. I.**

**E. F. Albee**—Cross & Santora—Duncan Sisters—Ruby Norton—Grace Valentine—Carter & Cornish—Barbette.

**ROCHESTER, N. Y.**

**Temple**—Haines & Beck—Lillian Leitzel—Walters & Walters—Georges DuFranne—Kerr & Weston—Patricola—Walters, Bowers & Crooker.

**SYRACUSE, N. Y.**

**Keith's**—Howard Nichols—Dooley & Storey—Elsie White—The Reuters—Fenton & Fields—Lee & Cranston.

**TOLEDO, OHIO**

**Keith's**—R. & W. Roberts—Dotson—Owen McGiveney—Chic Sale—Wm. & Joe Mandell—Grace Hayes.

**TORONTO, ONT.**

**Shea's**—Three Danoise Sisters—Ann Gray—Harriet Rempel—Ernie Ball—Ibach's Band—Swor & Conroy—Mme. Herman.

**WASHINGTON, D. C.**

**Keith's**—Choy Ling Hee Troupe—Mr. & Mrs. J. Barry—Irene Franklin—Paul Specht's Band—Four Camerons—Travers & Douglas—B. C. Hilliams.

**WHITE PLAINS, N. Y.**

(First Half)—Creations—Allman & Howard—Glasgow Maids.

(Second Half)—Rubin & Hall—Porter J. White & Co.—Aileen Stanley.

## ORPHEUM CIRCUIT

### Week of February 25, 1923

**CHICAGO, ILL.**

**Palace**—Belle Baker—Bobby Folsom & Co.—Dance Creations—Rockwell & Fox—D. D. H.—Gellis—Billy Arlington—Four Yellerons—McRae & Clegg.

**State Lake**—Norwood & Hall—Dixie Four—Beaumont Sisters—McCormack & Wallace.

**DENVER, COLO.**

**Orpheum**—Circumstantial Evidence—Spencer & Williams—Langford & Frederick—Pietro—Billy Dale & Co.—Tuscano Bros.—Flying Henrys.

**DES MOINES, IOWA**

**Orpheum**—Juggling Nelsons—Neal Abel—J. B. Hymer—Flanagan & Morrison—McKay & Ardine—Mallia & Bart.

**KANSAS CITY, MO.**

**Main Street**—Jack Hanley—Alexandria—Girton Girls—Flirtation—Quixy Four.

**Orpheum**—Dance Fantasies—Allen Shaw—Dugan & Raymond—Signor Frisco—Van & Schenck—Letter Writer—May Wirth—L. & P. Murdock.

**LOS ANGELES, CAL.**

**Orpheum**—Wm. Faversham—Harry Holman—Stars of Yesterday—Zelaya—Zelda Bros.—Donegan & Steger.

**Hill Street**—Marc McDermott—Bobby Henshaw—E. J. Moore—Love Sisters—Perez & Marguerite.

**MEMPHIS, TENN.**

**Orpheum**—Williams & Wolfus—Weaver & Weaver—Bronson & Baldwin—Snell & Vernon—Ernest Hiatt—Meehan's Dogs.

**MILWAUKEE, WIS.**

**Palace**—Theo. Roberts—May Wirth & Co.—Hall, Erminie & Brice—Vincent O'Donnell—Val & Ernie Stanton.

**MINNEAPOLIS, MINN.**

**Hennepin**—Eric Zardo—Les Kellors—Moore & Kendall—E. & J. Connelly—Land of Fantasie—Dooley & Sales—Margaret Young—White Bros.

**NEW ORLEANS, LA.**

**Orpheum**—Henry Santry—Franklyn Charles—Billy Glason—Jack Norton—Seymours—Selbini & Grovini.

**OAKLAND, CAL.**

**Orpheum**—Davis & Darnell—Lucas & Inez—Carl Francis & Claire—Crystal Bennett.

**OMAHA, NEB.**

**Orpheum**—Magleys—Flirtation—Walter C. Kelly—Lou Tellegen—Wayne & Warren—Cummins & White—Allen Shaw—Adelaide Bell—Scanlon, Deno & Scanlon.

**PORTLAND, OREGON**

**Orpheum**—Jessie Busley—Edwin George—Whitfield & Ireland—Gautier's Bricklayers—Dugal & Leary—Steppe & O'Neil—Ford Dancers.

**SACRAMENTO AND FRESNO**

**Orpheum**—Harry Langdon & Co.—Seattle Harmony Kings—Fries & Wilson—Milt Collins—Farnel & Florence—Johnson & Baker—Jack Osterman.

**ST. LOUIS, MO.**

**Orpheum**—Mitty & Tillio—Jimmy Carr & Co.—Bailey & Gowan—Jane Connelly—Galetti & Kokin—Moody & Duncan.

**ST. PAUL, MINN.**

**Orpheum**—Burke & Durkin—Parlor-Bedroom & Bath—Bill Robinson—Roscoe Ails—Bevan & Flint—Karl Emmy's Pets—Jack Hanley.

**SAN FRANCISCO, CAL.**

**Orpheum**—Rogers & Allen—Marry Me—Bert Howard—Max & Moritz—Whitfield & Ireland—Carlisle & Lamal—Aerial Valentines.

**Golden Gate**—O'Donnell & Blair—Stan Stanley—Bob Carl & Syrell—A. & M. Havel.

**SEATTLE, WASH.**

**Orpheum**—Julian Eltinge—Coogan & Casey—Rudel & Dunigan—Charlie Wilson—Richard Kean—Lloyd Nevada—Mignonette Kokin.

**SIOUX CITY, IOWA**

**Orpheum**—Elly—Perrone & Oliver—Profiteering—Conlin & Glass—Johnson Bros. & Johnson—Scalo—Letter Writer—Mills & Duncan—Katherine Sinclair—Sylvester & Vance.

**VANCOUVER, B. C.**

**Orpheum**—Houdini—Rath Bros.—Gibson & Connelli—Four of Us—Bravo, Michelino & Truj.—Jack Benny—Howard, Wynfred & Bruce.

**WINNIPEG, MAN.**

**Orpheum**—Yarmark—Fred Hughes—Clara Howard—Wylie & Hartman—Cummins & White—Lamont Trio.

## F. F. PROCTOR

### Week of February 19, 1923

**NEW YORK CITY**

**Fifth Ave.** (Second Half)—Camilla's Birds—Welch, Mealy & Montrose—Besser & Irwin—Felix Adler—Kellum & O'Dare—Mabel Ford Co.

**23rd St.** (Second Half)—H. Van Fassen—Emma Earl Co.—Mack & Lane—Dixon, Lynch & Dixon—L. & B. Dreyer.

**58th St.** (Second Half)—Victor Moore Co.—Bison City Four—Fenner & Roberts—Dennismore Sisters & Co.—Renard & West.

**125th St.** (Second Half)—P. George—Holland & Oden—Henshaw & Avery—Leipsig—Dance Varieties—Solbini & Abbert.

**ALBANY, N. Y.**

(Second Half)—Hazel Moran—Chester & Devere—T. & D. Ward—Al Shayne—Edith Clasper Co.

**ELIZABETH, N. J.**

(Second Half)—Greenwood Kiddies—Rita Gould—Sam Liebert Co.—Norman & J. Birds—Frank & M. Collins.

**MT. VERNON, N. Y.**

(Second Half)—Montana—Gus Edwards Revue—Oscar Martin Co.

(*Continued on page 26*)


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*Glance, if you will, into the windows of the various shoe shops—and then come to the Showfolk's Shoeshop at 1554 Broadway. Note the difference. See the new Styles. Examine the fineness of finish, the perfection of material, the sheer novelty and originality of the styles—and you will join others in knowing that I. Miller's manufacturing resources produce a slipper that is beyond compare.*

*Silver Ribbed Cloth with Contrasting Tongue*

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Broadway at Forty-Sixth Street

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In Chicago—State Street at Monroe

# CIRCUS

### WIFE SUES FOR $100,000

LOS ANGELES, Feb. 19.—Sarah Jane Hartigan Stonehouse, wife of Al. G. Barnes Stonehouse, known as A. G. Barnes, circus man, values her husband's affections at $100,000, for which amount she has filed suit against seven defendants whom she accuses of alienating her husband's love.

She alleges that the defendants did everything in their power to induce her husband to leave her after the marriage, and that they opposed the marriage in the first place.

Stonehouse filed suit for divorce in Nevada about two months ago, charging she chased him around the circus lot, tried to run over him with an automobile and taught his children to swear. She is his second wife.

The seven defendants named in Mrs. Stonehouse's suit are: Albert T. Stonehouse, her husband's brother; Richard Busteed, her husband's attorney; Harley S. Styler, Murray A. Pennock, William K. Peck, circus attache, and W. V. Hill, her husband's friend.

### INDOOR CIRCUS FOR BENEFIT

The Million-Dollar Marine Circus to be put on at the 104th Field Artillery Armory, 68th and Broadway, New York, March 17-24, inclusive, will be without a doubt one of the largest Indoor Circuses ever put on. The entire program will be furnished by Wirth, Blumenfield and Company, New York. The circus will be put on by the leading society women of New York in co-operation with naval officers, and at the initial meeting held February 17, several boxes were sold, among the purchasers being Mrs. Enrico Caruso, Miss Ethel Barrymore, Mrs. Oliver Harriman, Miss Francis Alda and others. Mr. Rodney Benjamin, brother of Mrs. Caruso, will be manager of the affair.

### CIRCUS MEN BACK FROM ENGLAND

Clyde Ingals, with Merle Evans, side show manager and band leader with the Ringling Bros. and Barnum and Bailey Combined Shows, arrived back from England last week, where they were putting on the big circus at the Olympic, London, making the second year that Mr. Ingals has directed same, and again reports that show was a huge success. Mr. Ingals has gone to Canada to join his wife, Miss Litzel, and Mr. Evans has gone to his home in Kansas City, Mo., for a short rest before the opening of the Big Show.

### WILD ANIMAL SHIPMENT ARRIVES

Louis Ruhe, animal dealer of New York, received last week a large shipment of wild animals, which included Small Indian Elephants, Camels, Polar Bears, Thibet Bears, Zebras, Antelopes, Llamas and a large number of monkeys. This is the first shipment of animals to arrive this year, and it will be followed by another large one, due here next month.

### ACTOR FAILS—ASSETS $25

Douglas J. Wood, actor, of 129 West Forty-eighth street, has filed a petition in bankruptcy with liabilities of $5,725, and assets of $25. The principal creditors are Charles V. Gordon, as administrator of the estate of Harriet V. Finch, $1,122, and the Algonquin Hotel Company, $732.

### FREE LOT FOR MAIN SHOW

Walter L. Main states that if the Walter L. Main Circus, (Andrew Downie, Manager) plays his home town, Geneva, Ohio, the Mayor will issue free license and the owner of the circus lot will give that free. The town will also promote a big "Walter L. Main Day."

### MOORE SHOW FOR DES MOINES

John W. Moore Indoor Circus (Western) after finishing its engagement at Jacksonville, Fla., this week will make a jump to Des Moines, Iowa, their next stand. The (Eastern) Circus is now at Roanoke, Va., with Baltimore, Md., to follow.

### MAIN AGENT IN CHICAGO

F. J. Frink, agent of the Walter L. Main Circus, was in New York for a few days on business and returned to Winter quarters at Havre de Grace, Md. With Gov. Downie he is now in Chicago, where they will attend the Showmen's Ball.

### WEIR BUYS ELEPHANTS

Charles Weir, manager of Charles Weir Trained Wild Animals, which includes Tigers, Leopards and Bears, has just purchased a pair of Female Baby Indian Elephants and will have them broke to do an act this coming season, and will add them to his above show.

### CIRCUS AT GARDEN ON MARCH 24

The Ringling Bros. and Barnum and Bailey Combined Shows will leave Winter quarters at Bridgeport, Conn., for Madison Square Garden March 19, and the circus will commence its New York engagement March 24.

### CAMPBELL BUYS LION ACT

William Campbell, late of the Campbell-Bailey-Hutchinson Circus, has purchased from Capt. William Purchase of Petersburg, Va., a Four Lion Act and has had them shipped to his Winter quarters at Tarboro, N. C.

### PATTERSON SHOW FOR EAST

James Patterson, manager of the Patterson Trained Wild Animal Show and Gentry Bros. Circus combined, will play the Eastern territory this coming season.

### McFARLAND WITH SELLS-FLOTO

William (Pop) McFarland, who has had the side show with the John Robinson Circus for several seasons, will have the side show with the Sells-Floto Circus this year.

### AZTEC FREAK BOOKED

Steve Mills has again booked his Aztec Freak (Slitzie) for the coming season with Sam Gumperts' Dreamland Side Show, Coney Island, N. Y.

### THE DUTTONS ON KEITH TIME

The Duttons, Society Riding act, which has played vaudeville and fair dates for the past several years, are now playing the Keith time in and around New York City.

### MEYERHOFF IN WEST

Henry Meyerhoff of Meyerhoff & Taxier Enterprises, New York, has started west on a business trip and will be at the Showmen's Ball, Chicago, this week.

### MARCUS IN WEST

W. C. (Bill) Marcus, general agent of the Brown and Dyer Shows, was in New York on business, and left to look over some western territory.

### FILM ACTRESS ADOPTS BABY

DALLAS, Tex., Feb. 19.—Barbara La Marr, motion picture actress, adopted an infant from Hope's Cottage, a baby hospital, in this city.

### SEA LIONS IN VAUDEVILLE

Fred's Trained Sea Lions, last season with the Walter L. Main Circus, are playing vaudeville dates around New York.

# OUTDOOR EXPOSITIONS

### CROSBY WITH GERARD SHOW

R. C. Crosby, general agent signed to handle the advance of the Gerard's Greater Shows (which will be known this season as Gerard's Novelty Circus and Exposition).

Mr. Crosby will have a special billing crew and four promoters, including two young ladies, to handle contest work only.

Mr. Crosby also states, that there will be entirely new methods used in the exploitation of the show, with a great deal of attention being paid to special advertising along novel lines. The concessions will also be handled in a different manner. There will also be carried a spacious white top, where in to free admission will be displayed the varied exhibits of merchants and manufacturers. This comes under the listing of "Special Events" and is expected to have a virile appeal to local business concerns.

The show this season will carry Five Rides—Four Shows—Including a high class one ring novelty circus, also Air Calliope—J. P. Kisker's Dixie Land band will furnish music for the show.

Marvelous Mellvill—the sensational aerial gymnast—will be one of the feature Free Acts.

The show's new offices are located at No. 1658 Broadway.

### NO. CAROLINA FAIR MGRS. MEET

A meeting of the North Carolina Fair Managers was held at Greenville, N. C., Feb. 13, the following showmen being present: George Kline of Zeidman & Pollie Shows, George Hamid of Wirth, Blumenfield & Co., John P. Flannigan of Austin Wilson's Auto Polo and Racers, G. Rieno of Schenedy Fire Works Co., Robert A. (Whitey) Josselyn of the Greater Sheesley Shows. Mr. Dale, president of the Greenville Fair gave a dinner at the Rotary Club. The next meeting will be held at Raleigh, N. C. Several Free Acts contracts were given out, but no Exposition Shows were contracted.

### FAIR MANAGERS MEET

At a meeting of Fair Managers held at Greensboro, N. C., Feb. 9, the following showmen were present: George Hamid of Wirth Bloomenfield & Co., Robert A. (Whitey) Josselyn Greater Sheesley Shows, John P. Flannigan of Austin Wilson's Auto Polo and Racing, L. Macabe of Lew Dufour Shows and Harry L. Small of Smiths Greater Shows. Some contracts were awarded for free acts, but not any as yet to Exposition Shows.

### HICKS AT WEST ALLIS

W. R. (Red) Hicks, John Sheesley's assistant on the Greater Sheesley Shows, has left his winter home at Pine Ridge, N. J., for winter quarters at the Fair Grounds, West Allis, Wis. Mr. Hicks attended several fair meetings in the east with their general agent Robert A. (Whitey) Josselyn and was called west to start getting the Shows lined up for the coming seasons.

### WOLF TO PLAY STATE FAIR

T. A. Wolf, manager of the T. A. Wolf Shows, passed through New York last week on his way home to Buffalo from Winter quarters at Augusta, Ga. Mr. Wolf has been awarded the contract to play the South Carolina State Fair, at Columbia, next Fall.

### LINDERMAN BACK FROM RICHMOND

Max Linderman, of the World of Mirth Shows has just returned to New York from a visit to Winter Quarters at Richmond, Va. Mr. Linderman reports that work at the Shows was about finished and with their new tents and with all fronts, wagons, etc., newly painted. The Shows will make a very favorable appearance when set up.

### FISHER IN NEW YORK

Zibbie Fisher, of the Zibbie Fisher Co., Chicago, exposition supplies, was in New York last week on business and has returned to Chicago to get ready for the big round-up of showmen who will attend the dinner and ball of the Showmen's League, Chicago, Feb. 21.

### TO DO "DREAMLAND" SHOWS

Johnny Wallace and wife, will return to New York this week, after spending most of the Winter in Miami, Fla. They stopped off at Jacksonville, Fla., on their way north to look over the John W. Moore Indoor Circus. Mr. Wallace is putting out his own show this season with Irvin Udewitz, under title of "The Dreamland Shows."

### STANDARD EXPO. ORGANIZING

The Standard Amusement Exposition of New York, with Phil. Hamburg, general manager, James H. Lent, treasurer, and Peter T. Slaine, secretary, are now organizing and when ready to take the road will have several new and novel features. Besides several attractive shows they will carry several rides and a nice line up of concessions and will feature several free acts.

### SMITH EQUIPMENT RENEWED

Ralph Smith, who has had the rides on the Bernardi Show, formerly the Francis Ferari Shows for a number of years, is in New York on business and reports that all his equipments are overhauled, painted, and ready to start the coming season.

### WILSON HAS "TEN IN ONE"

Harry G. Wilson, who has had his trained Wild Animal Show on the "World of Mirth Shows" for the past two seasons, will have the "Ten in One" with this show the coming season, Mr. Wilson, having sold his Trained Animals Show this winter.

### INDOOR BAZAAR AT NEW LONDON

Sam Glickstein left New York last week with a small party of concessioners to play an Indoor Bazaar at New London, Conn., for I. J. Polack. Included in the party were Harry Goodwin, Louis Stern, Mike Herman and Ben Smith.

### KROUSE SHOWS AT PORTO RICO

The latest reports from the Krouse Greater Shows now playing the Island of Porto Rico, shows, rides and concessions are all doing nicely and the show will arrive back in the States on or about April 1.

### SEAMAN WITH WOLF SHOWS

Adolph Seaman, one of the oldest showmen in the Exposition field and who has been superintendent of the Rubin & Cherry Shows for the past several seasons will be with the T. A. Wolf Shows this coming season in the same capacity.

### LEE BROS. TO CHANGE SHOW

Lee Shafer, of Lee Bros. Shows, wintering in Harrisburg, Pa., is in New York on business and is considering making quite a change in his style of entertainment this coming season.

### EXPOSITION SHOWS

Johnny J. Jones Exposition Shows—Tampa, Fla. (fair).
Miller Bros. Shows—Pensacola, Fla.

**$1,000.00 REWARD**

To Concession Operators, Wheelmen, Stock and Grind Stores. For particulars address P. O. Box 197, Malta, O.

**CANADIAN - AMERICAN - GREATER - SHOWS**

EXTRA—NOTICE—NOTICE—NOTICE—NOTICE—NOTICE—EXTRA! I have 30 weeks booked. Best auspices. Opens April 16. Want Shows, Hawaiian, Freak Animal, Platform, Mechanical, Wax Show, Rides, Merry Go-round, Ferris Wheel booked. Want Seaplane. Whip Concessions, Palmistry or any other up-to-date concessions open. You will make more money with me than ever before. My No. 1 Show is all booked. This ad. is for my No. 2 Show. My contract gets you into Canada. I have the money spots. Contract at once. Write VICTOR I. NEISS, Manager Promoter, Room 56, Younge Street Arcade Bldg., Toronto, Canada. I have the money spots, backed with 27 years' experience.

## LENT HITS BROADWAY SHOWS

The first half of the first week of Lent tore well into the coffers of the Broadway producers and managers, with the result that business with most attractions was considerably less than it had been the previous week. The shows got off to a rather bad start on Lincoln's Birthday night, as business was off all around town that evening, with only about a dozen attractions registering a solid sell-out. Tuesday night business was below that of Monday with none of the shows registering a solid sell-out. Wednesday was Ash Wednesday with the consequence being that business was again affected. Many attractions which gave special holiday matinees on Monday called them off, with the other attractions that gave a performance on the first afternoon of Lent finding the going hard. There was, however, one notable surprise that afternoon when "The Laughing Lady," Ethel Barrymore's new play at the Longacre, managed to almost clear its box-office racks and garnered $1,200. This was the biggest non-musical intake that afternoon. Business that evening was again way off, with only a few of the hit attractions approaching the "S. R. O." mark. Thursday business began to pick up a bit, with the matinee attendance being fair and the night attendance surpassing that of the previous evening.

Friday edged a bit above Thursday, with the Saturday matinee and night business proving a salvation to all concerned, even though the cut-rate office dispensed of a good portion of the wares of twenty-five theatres.

Six attractions which had been limping along at a ragged pace for the past few weeks found that the beginning of Lent was not a too healthy period for them, with the result that on Saturday night, after all of them had experienced a drastic week, "Johannes Kreisler," which stood the Selwyn's more than $150,000, wended its way out of the Apollo; "The Humming Bird," with Maud Fulton in the stellar role, after a loss of $75,000 to its backer, Frank Eagan, left the Ritz; Bertha Kalish in "Jitta's Atonement" vacated the Comedy; Leo Carrillo, after a tempestuous engagement at the Morosco in "Mike Angelo," concluded his season and "Listening In," a mystery play at the Bijou, stole out in the dark night and migrated to the Wilbur theatre, Boston.

These were not the only attractions, however, which felt the beginning of the pre-Easter holidays, as many other musical and non-musical hovered and fell below their guaranty and stop limits on the week, while some of them posted the "S. O. S." by announcing their final week of engagement for this week. Those which will take to the tall timbers or the storehouse on Saturday night are: Winthrop Ames' costly production of "Will Shakespeare," which quits the National; "Six Characters in Search of An Author," which vacates the Princess, and "Glory" which did not prove a big sister to "Irene" which vacates the Vanderbilt and goes on tour.

The vacancies of theatres last Monday brought five new plays to Broadway, with four opening Monday and one opening Tuesday.

As usual the "Ziegfeld Follies" at the New Amsterdam led the musical comedy field in intake with "The Music Box Revue," "Little Nellie Kelly," at the Liberty; "The Clinging Vine" at the Knickerbocker; "The Dancing Girl" at the Wintergarden; "The Gingham Girl" at the Earl Carroll and "The Greenwich Village Follies" at the Shubert holding their own. All of these shows played to practical capacity on the lower floor the entire week, but at times the balconies showed a few very evident bald spots. "Sun Showers" at the Astor, which was in line to close this week, took a bit of a spurt toward the end of the week and with the aid of the cut-rates for the upper portion of the house managed to make a creditable showing, even though it fell below the breaking even point. Lew Contor, its producer, is making numerous changes in the show and the indications are that it will hover for a considerable period at the Astor. "Up She Goes" at the Playhouse, though it did not play to capacity, did sufficient on the week to show its producer a fair margin of profit.

Of the non-musical, "Rain" and "Merton of the Movies" led the field. Ethel Barrymore, who opened at the Longacre in "The Laughing Lady," the third play of this season for the Hopkins star, had a deluge of advance publicity and exploitation with the result that the opening performance was close to capacity and the subsequent performances in the week were profitable.

"Secrets," "Polly Preferred," "Loyalties," "The Fool," "The Seventh Heaven," and "Abie's Irish Rose" stood up well with the leaders in business on the week. The other attractions listed did not fare so well with most of them sending a good portion of their tickets to be handled through the cut-rate outlet.

Business Monday night this week was on a par with the average Monday nights of the season, with the four attractions that opened that evening getting almost capacity audiences. Two new attractions found their way into the cut-rate shop on Monday. They were "Wildflower" at the Casino and "The God of Vengeance" which moved into the Apollo that evening.

## "PEACHES" CLOSES

(*Continued from page 3*)

get in touch with Podell. The latter was hard to locate at his offices and when he was reached gave the Equity man no encouragement. Then Pearlman was called, and at his office the Equity men were informed to get in touch with the attorney who was handling the matter.

In the meantime the show played to a gross of $5,000 on the week in Baltimore, had to meet previous obligations that were contracted, with the result that Clarence Willett, the company manager, did not have sufficient funds on hand, from his share of the gross, to pay the transportation of the entire company to New York. He had enough, however, according to Equity, to pay the fares of the chorus back, with the principals providing their own transportation.

It was also stated at Equity that some of the chorus girls were allowed to leave their hotels in Baltimore owing $40 to $50 each for their living expenses.

Lederer announced that after the backers had met their obligation that he would reorganize the company, with the aid of several showmen, and prepare it to open in New York in two weeks under the title of "I'm a Good Girl."

## "LADY BILLY" CLOSING

Mitzi will wind up her road tour in "Lady Billy" in Allentown, Pa., next Saturday night. She will come direct to New York and after a brief holiday will begin rehearsals for the new Zelda Sears-Harold Levey musical piece, which is to be her next starring vehicle under the Henry W. Savage banner.

Although a company and chorus have already been tentatively engaged for the new play none of the names would be made public by the Savage office until Mitzi had given them her final O. K.

"Lady Billy," which is considered to be the best money getter Savage has had since the original "Merry Widow" show, has been doing phenomenal business all along the line. Despite the length of its road tour it had not thoroughly covered all available territory. Mitzi, however, insisted upon a new vehicle and this is said to have closed the show sooner than had been anticipated.

## 'OH HAROLD' NEW MUSICAL SHOW

"Oh, Harold," a new musical comedy by Bernard Grossman, has been accepted for production by Sanger and Jordan. According to present plays it will arrive at a Broadway playhouse the latter part of April.

IN APRIL

THE CLIPPER

will be Seventy years old and is going to celebrate its Seventieth Anniversary.

One of the events in connection with the celebration will be the publishing of an

**Anniversary Number**

filled with interesting facts and stories of its long career in the show business.

Advertising space in that issue will be particularly valuable, but the rates will be the same.

***Send in your copy now.***

Everybody in the world of theatricals will read it.

## BURLESQUE ROUTES

### COLUMBIA CIRCUIT

American Girls—Hurtig & Seamon's, New York, 1924; Cohen's Newburgh, 26-28; Rialto, Poughkeepsie, Mach 1-3.

Big Jamboree—Empire, Newark, 19-24; Orpheum, Paterson, 26-March 3.

Billy Watson Beef Trust—Gayety, Milwaukee, 19-24; Columbia, Chicago, 26-March 3.

Bon Tons—Gayety, Minneapolis, 19-24; Gayety, Milwaukee, 26-March 3.

Broadway Brevities—Gayety, Boston, 19-24; Grand, Worcester, 26-March 3.

Broadway Flappers—Cohen's Newburgh, 19-21; Rialto, Poughkeepsie, 22-24; Empire, Brooklyn, 26-March 3.

Bowery Burlesquers—Olympic, Cincinnati, 19-24, open, 26-March 3; Gayety, St. Louis, 5-10.

Bubble Bubble—Empress, Chicago, 19-24; Gayety, Detroit, 26-March 3.

Chuckles of 1923—Open, 19-24; Gayety, St. Louis, 26-March 3.

Dave Marion's Own Show—Grand, Worcester, 19-24; Miner's, Bronx, New York, 26-March 3.

Flashlights of 1923—Gayety, Montreal, Can., 19-24; Gayety, Boston, 26-March 3.

Follies of the Day—Empire, Providence, 19-24; Casino, Boston, 26-March 3.

Frank Finney Revue—Columbia, New York, 19-24; Casino, Brooklyn, 26-March 3.

Folly Town—Gayety, Pittsburgh, 19-24; Colonial, Cleveland, 26-March 3.

Giggles—Columbia, Chicago, 19-24; Star & Garter, Chicago, 26-March 3.

Greenwich Village Revue—Gayety, Buffalo, 19-24; Gayety, Rochester, 26-March 3.

Hello Good Times—Gayety, Washington, D. C., 19-24; Gayety, Pittsburgh, 26-March 3.

Hippity Hop—Stone, Binghamton, 21; Colonial, Utica, 22-24; Gayety, Montreal, Canada, 26-March 3.

Jack Reid's Show—Colonial, Cleveland, O., 19-24; Empire, Toledo, O., 26-March 3.

Jimmy Cooper's Beauty Review—Empire, Brooklyn, 19-24; Empire, Newark, 26-March 3.

Keep Smiling—Gayety, Omaha, Neb., 17-23; Gayety, Minneapolis, 26-March 3.

Knick Knacks—Yorkville, New York, 19-24; Casino, Philadelphia, 26-March 3.

Let's Go—Majestic, Jersey City, 19-24; Hurtig & Seamons, New York, 26-March 3.

Maids of America—Palace, Baltimore, 19-24; Gayety, Washington, 26-March 3.

Mimic World—Miner's Bronx, New York, 19-24; Empire, Providence, 26-March 3.

Mollie Williams' Show—Casino, Philadelphia, 19-24; Palace, Baltimore, 26-March 3.

Radio Girls—Gayety, Detroit, 19-24; Empire, Toronto, Ont., 26-March 3.

Reeve's Show—Star & Garter, Chicago, 19-24; Empress, Chicago, 26-March 3.

Rockets—Casino, Brooklyn, 19-24; Yorkville, New York, 26-March 3.

Step On It—Casino, Boston, 19-24; Columbia, New York, 26-March 3.

"Sliding" Billy Watson, Fun Show—Open 19-23; Gayety, Omaha, 24-March 2.

Social Maids—Gayety, St. Louis, 19-24; Gayety, Kansas City, 26-March 3.

Step Lively Girls—Orpheum, Paterson, 19-24; Majestic, Jersey City, 26-March 3.

Talk of the Town—Lyric, Dayton, O., 19-24; Olympic, Cincinnati, 26-March 3.

Temptations of 1923—Empire, Toldeo, O., 19-24; Lyric, Dayton, O., 26-March 3.

Town Scandals—Gayety, Kansas City, 19-24; open 26-March 2; Gayety, Omaha, Neb., 3-9.

Wine, Women and Song—Empire, Toronto, Ont., Can., 19-24; Gayety, Buffalo, 26-March 3.

Youthful Follies—Gayety, Rochester, 19-24; Lyceum, Ithaca, 26; Lyceum, Elmira, 27; Stone, Binghamton, 28; Colonial, Utica, March 1-3.

### MUTUAL CIRCUIT

Band Box Review—Albany, 19-24; Howard, Boston, 26-March 3.

Flappers of 1923—Band Box, Cleveland, 19-24; Garden, Buffalo, 26-March 3.

Chick Chick Girls—Broadway, Indianapolis, 26-March 3.

French Models—Empire, Cleveland, 19-24; People's, Cincinnati, 26-March 3.

Girls-a-la-Carte—Olympic, New York, 19-24; Star, Brooklyn, 26-March 3.

Girls from Reno—Lyric, Newark, N. J., 19-24; Majestic, Wilkes-Barre, 26-March 3.

Girls from Follies—Bijou, Fall Fiver, 1924; Olympic, New York, 26-March 3.

Hello Jake Girls—Lyceum, Columbus, 19-24; Band Box, Cleveland, 26-March 3.

Jingle Bells—Gayety, Brooklyn, 19-24; Lyric, Newark, 26-March 3.

Jazz Time Revue—Peoples, Cincinnati, 19-24; Gayety, Louisville, 26-March 3.

Jersey Lilies—Empire, Hoboken, 19-24; Gayety, Brooklyn, 26-March 3.

Kuddlin' Kittens—Majestic, Scranton, 19-24; Bijou, Philadelphia, 26-March 3.

Laffin' Thru 1923—Garden, Buffalo, 19-24; one nighters, 26-March 3.

Midnite Maidens—Penn Circuit, 19-24; New Empire, Cleveland, 26-March 3.

Mischief Makers—Gayety, Louisville, 19-24.

Miss N. Y., Jr.—Folly, Baltimore, 19-24; Penn Circuit, 26-March 3.

Pat White and His New Big Shows—Howard, Boston, 19-24; split week, 26-March 3.

Round the Town—Majestic, Wilkes-Barre, 19-24; Majestic, Scranton, 26-March 3.

Rosy Posy Girls—Broadway, Indianapolis, 19-24; Lyceum, Columbus, O., 26-March 3.

Sweet Bay Bees—Star, Brooklyn, 19-24; Empire, Hoboken, 26-March 3.

Step Along—Open, 19-24; Majestic, Albany, 26-March 3.

Town Follies—Bijou, Philadelphia, 19-24; Folly, Baltimore, 26-March 3.


# FRED HARPER

With JIMMIE COOPER'S BEAUTY REVUE

EMPIRE, BROOKLYN, THIS WEEK
MINER'S EMPIRE, NEWARK, NEXT WEEK

## STARS OF BURLESQUE

OMIKSE CIMOC **ERNIE MACK** WORKING? YES WITH JINGLE BELLS

SINGING AND ACROBATIC DANCING JUVENILE DOING SPECIALTY
Open for Offers for Next Season
Jack **STAIB and BARTLETT** Ethel
Singing and Dancing Soubrette
ALSO NUMBER PRODUCER
JAZZ TIME REVUE

READY TO ACCEPT OFFERS FOR NEXT SEASON
**CALIFORNIA TRIO**
BEN JOSS, HARRY BART, JIM HALL, Managers
This trio is the best all around singing trio in burlesque and has been for years. They are not alone a fine singing trio, but are very valuable to any show, as each one of the boys can play a part. They prove this all through the show. SID—*Clipper.*
WITH BARNEY GERARD'S FOLLIES OF THE DAY

SMALLEST PRIMA DONNA IN BURLESQUE
GLAD TO GET BACK AGAIN
**BETTY WEBER**
WITH JACK REID'S RECORD BREAKERS
COLUMBIA CIRCUIT

OPEN FOR OFFERS SEASON 1923-1924
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ECCENTRIC BOOB—"GOOD" WITH MOE MESSING'S "KUDDLING KITTENS"

**CLAIRE GREY**
SYNCOPATED INGENUE WITH "LONDON GAYETY GIRLS"

**BETTY ABBOTT**
SOUBRETTE "LAUGHIN' THRU 1923

**BURTON CARR** THE INTERNATIONAL TENOR
COMPOSER OF "YOU WILL COME BACK TO ME"
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RECORD BREAKERS COLUMBIA CIRCUIT
Direction RUFUS LE MAIRE

**BETTY BURROUGHS**
DAINTY, DASHING SOUBRETTE JIMMIE COOPER'S BEAUTY REVUE

**EMILY NICE**
INGENUE-SOUBRETTE—"TOWN FOLLIES"

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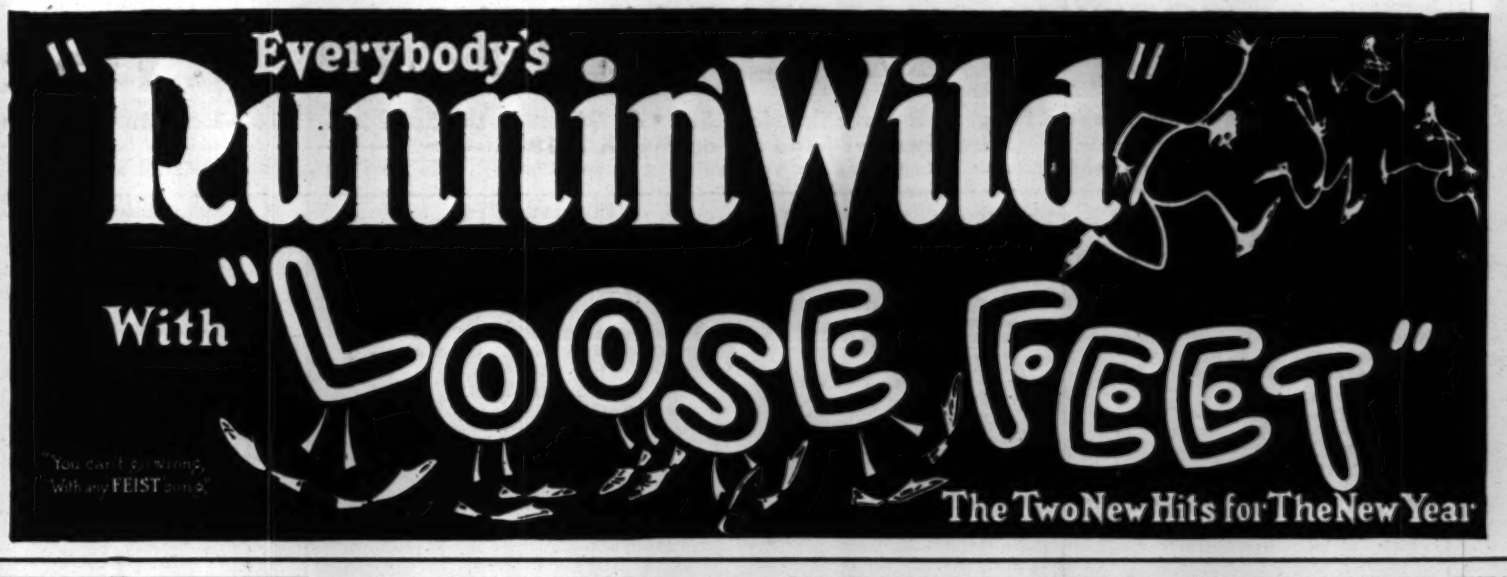


## Attractions at City Theatres

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**Girls a-la-carte**
Next Wk.—GIRLS FROM THE FOLLIES

### BROOKLYN THEATRES

**Casino Theatre**
**ROCKETS**
Next Week—FRANK FINNEY REVUE

**Empire Theatre**
Ralph Avenue and Broadway
**Jimmie Cooper's Beauty Revue**
Next Week—BROADWAY FLAPPERS

**STAR** Jay nr. Fulton St. Mat. Daily. Tel. Triangle 4297
**SWEET BAYBEES**
Next Week—GIRLS-A-LA-CARTE

**Gayety Theatre** Throop Ave. & Broadway
**JINGLE BELLS**
Next Week—JERSEY LILIES

### MORTON BOOKS GIRLS

Nat Morton has booked Mazie Williams and Ruth Buddy for the "Jingle Bells"; the Vernell Sisters for the "Broadway Brevities"; Misses Stewart and Kramer for "Hippety Hop"; Joan Allen for "Maids of America"; Virginia Hassard and Louise Rose for Lou Lesser, and the Katie Sisters for Jas. Madison's Show.

### LEADERS MEET ON FEB. 23

The Tempo Club of Greater New York Leaders' Association has resumed its meetings at the M. M. P. U. headquarters. The next meeting will be Feb. 23. Dave Bruna is the president, Hughy Schubert the vice-president and William Brede, secretary.

### EVANS TESTIMONIAL ON MARCH 19

The annual Testimonial of Leon Evans will be held this season on Monday evening March 19, at Miner's Empire, Newark. It will be given with an additional vaudeville in conjunction with the "Flashlights of 1922."

### COL. SHOWS OUT OF LYCEUM

The Lyceum, Ithaca, will discontinue playing the Columbia Circuit shows this month. The "Youthful Follies" will be the last show to play the house, on February 26. Ithaca is a one-night stand played before Utica.

### BILLY K. WELLS, JR., ARRIVES

Billy K. Wells, Jr., a fine seven-pound baby arrived February 10. The baby was born at the Hill Sanitarium in New York. Both mother and baby are doing fine.

### JOHNSON REPLACES CARLSON

Harry Johnson assumed the juvenile role with the "Sweet Bay Bees" at the Star, Brooklyn, this week, replacing Jack Carlson.

### DOLLY RAYFIELD ILL

Dolly Rayfield has closed with "Folly Town" as prima donna, due to illness. Helen Tarr has taken her place.

### RAYNOR REPLACES ROSE

Sam Raynor has replaced Herman Rose with the "Broadway Brevities." He was booked by Harry Rudder.

### HOWARD & LYONS IN ACT

Tom Howard and Joe Lyons opened at the Greenpoint this week in Brooklyn in a new act.

### COSMOPOLITAN STUDIOS BURN

The studio and plant of the Cosmopolitan Productions, Inc., producers of Marion Davies films, was completely destroyed by fire last Sunday morning, the loss being estimated at over $1,000,000. The studios occupied the block of Second avenue from 126th to 127th streets, and also housed the news reel issued by the International Film Studios.

Most of the damage resulted from the loss of several weeks of work on Miss Davies' newest picture, "Little Old New York," and the many costly paintings, scenery and real antiques that had been used in the film. The picture was about two-thirds finished and the negatives were lost as well as the script, stage directions, models for sets, and blue prints, etc., representing many months of work.

Miss Davies lost many of her gowns and other personal property used in the new film and the last ones taken "When Knighthood Was in Flower" and "Adam and Eva."

The studio occupied a three-story building and grounds which had formerly been Sulzer's Harlem River Casino, a favorite picnic spot of a decade ago and more, of New Yorkers, especially the resort used for outings by many politicians. The fire was discovered by a watchman, Richard Glaud, who saw some scenery on fire and turned in the first of the three alarms necessary to subdue the blaze. Two fireboats also assisted in putting the fire out.

Another Cosmopolitan studio is situated in the Bronx, but was used as an auxiliary plant and has little equipment in comparison to the one burned.

### CAN'T GIVE SCENERY AWAY

Though George C. Tyler has been giving scenery away free for the past month from his store house in West 35th street, he has as yet not been able to get rid of it all. There are some sixty loads of stuff to be gotten rid of yet, after which Walton Bradford, his general manager announces, a quantity of drops and furniture will also be disposed of in a like manner.

### REYNOLDS WITH WELLS SHOW

Abe Reynolds will open with Billy K. Wells' "Bubble Bubble" at the Gayety, Detroit, next Sunday. He takes Joe Freeds' place as principal comedian and is featured.

### AUBURN REPLACES ITHACA

The Auditorum, Auburn, N. Y., will take the place of Ithaca, N. Y., as a one nighter after Rochester, opening March 5.

### "LOLA" LOOKING FOR THEATRE

Negotiations as yet have not been closed for the première of "Lola" in the new Dresden Theatre, on the roof of the New Amsterdam Theatre. A. P. Waxman, producer of the show, intended opening there on Washington's Birthday. A rental or guarantee of $4,000 a week is asked for this theatre, which seats 850 persons.

### JACK REID'S MOTHER DEAD

Jack Reid deeply mourns the loss of his mother, who passed away February 15 at her home in St. Louis, Mo. She was 73 years of age. Mr. and Mrs. Reid left the show in Pittsburgh to attend the funeral in St. Louis on February 17.

### PRICE BOOST FOR "DEARIE"

When Charles B. Dillingham's production of "Good Morning, Dearie," plays the Broad street theatre, next week, the house scale which has been $2.50 top for the lower floor, this season, will be raised to $3.00.

### "IT IS THE LAW" FOR CHICAGO

"It Is the Law," the mystery melodrama by Elmer Rice, which is now playing at the Nora Bayes theatre, will leave late in March and go to Chicago.

### BETTY WEBER MARRIED

Betty Weber was married recently to Mr. Campbell, a non-professional. She is now living retired in Newark, N. J.

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Now Booking Leading Cabarets of America and Panama. Also Casting for Vaudeville and Musical Comedy. Can Always Use Singers, Dancers and Novelty Acts.

**NEWARK, N. J.**

California Ramblers—Bill Genevieve Walters—Mary Hayes—Ida Mae Chadwick—Klown Revue—Sully & Thomas.

**SCHENECTADY, N. Y.**

(Second Half)—Brent Hayes—Kenny & Hollis—Singer's Midgets.

**TROY, N. Y.**

(Second Half)—Trella Co.—Annette—Rob Henry Hodge Co.—Healy & Cross—Maurice Diamond Co.

**YONKERS, N. Y.**

(Second Half)—Harry Stoddard—Tom Howard Co.

## POLI CIRCUIT

### Week of February 19, 1923

**BRIDGEPORT, CONN.**

**Palace** (Second Half)—McCarthy Sisters—Carl & Inez—J. & K. Lee—Adams & Griffith—Swanie's Serenaders.

**Poli's** (Second Half)—Johnny Reynolds—Nick & G. Verga—Tom & K. O'Meara—DeLange & Anger—Yip Yaphankers.

**HARTFORD, CONN.**

**Palace** (Second Half)—Mazie Lunette—P. & G. Hall—Houer & Ayloff—World of Make Believe—Lorraine Howard Co.—Ruoff & Elton.

**Capital** (Second Half)—Bell & Caron—Three Old Chaps—Clare Vincent—Marks & Wilson—Maple & Watson.

**NEW HAVEN, CONN.**

**Palace** (Second Half)—Cross & Santoro—Zelda Stanley—McCarthy & Stenard—Dress Rehearsal—Four Miners—Fink's Mules.

**SCRANTON, PA.**

**Poli's** (Second Half)—Verobell Co.—Jos. Rankin—Thos. J. Ryan Co.—China Blue Plate—Bobby Heath & A. Sperling—Jno. S. Blondy & Co.

**SPRINGFIELD, MASS.**

**Palace** (Second Half)—Les Splendids—Tabor & Green—Mabel Burke Co.—Mullen & Francis—Bostock's Riding School.

**WATERBURY, CONN.**

**Palace** (Second Half)—Leach LaQuinlan Trio—Melroy Sisters—Clifford Wayne Co.—Victor Graff—Fairy Tale Follies.

**WILKES-BARRE, PA.**

**Poli's** (Second Half)—Holden & Graham—Jimmy Reynolds—Chas. Keating Co.—Yorke & Maybelle—Deszo Retor—Benny Barton's Revue.

**WORCESTER, MASS.**

**Poli's** (Second Half)—Eric Phillips Co.—DuFer Boys—Case & Cavanaugh—Rainbow Six—Stillwell & Fraser—Connor's Revue.

## B. F. KEITH BOOKING EXCHANGE

### Week of February 19, 1923

**NEW YORK CITY**

**Broadway**—Pinto & Boyle—Joe Browning Co.—Frank Golden Band—Hollen & Day—Loe & Mann—Three Langfields—Walter Manthey Co.—Phenomenal Players.

**Fordham** (Second Half)—Long Tack Sam—Helen Harriet Schooler—Briscoe & Rauh.

**Jefferson** (Second Half)—Bison City Four—Texas Four—Casting Campbells—Royal Danes—Harry Hayden Co.—Allan & Howard.

**Regent** (Second Half)—Follis & Leroy—Emma Raymond Co.—Sam Mann Co.

**Franklyn** (Second Half)—Noel Lester Co.—Frank Sabini Co.—Creations—Warren Sisters—Lewis & Dody.

**Hamilton** (Second Half)—Canovan—Venita Gould—Russell & Marconi—Mr. & M. J. Barry.

**BROOKLYN, N. Y.**

**Flatbush**—Demarest & Collette—Cecelia Weston—Ben Welch—Franklin Ardell Co.—Frank J. Sidney Co.

**Greenpoint** (Second Half)—Mack & Stanton—Bob Pander Troupe—Valda, Meers & Valda.

**Prospect** (Second Half)—Arnaut Trio—Pardo & Archer—J. R. Johnson & Co.

**Rivera** (Second Half)—Dave & Roth—Lordens.

**Far Rockaway** (Second Half)—Shaw's Dogs—Chas. Ahearn & Co.—Newhoff & Phelps—Johnny Burke.

**Henderson's, Coney Island** (Second Half)—Hill & Hull—Mergal & Snoozer—Thornton Flynn & Co.—Harry Breen—Gray & Old Rose.

**ALLENTOWN, PA.**

**Orpheum** (Second Half)—Ed Stanley Co.—Lane & Harper—Van Hoven—Barret & Cuneen—Five Avalons.

**AMSTERDAM, N. Y.**

(Second Half)—Al Porter—Francis & Hume—Sager Midgley Co.—Zuhn & Dreiss—Oakes & De Lour.

**ASBURY PARK, N. J.**

(Second Half)—Russell & Hayes—Chapman & Ring—Al Carp—Flashes from Songland.

**AUBURN, N. Y.**

(Second Half)—Monroe Bros.—Van Dyke & Vincie—Nevins & Guhl—Loray.

**BANGOR, ME.**

(Second Half)—Cooper & Lacey—Ann May Co.—Deland & Blair—Caverly & Reilly—Bob Hall—Mack & Manus.

**BAYONNE, N. J.**

(Second Half)—Jim & Flo Bogard—Ed Lowry—B. Sharp's Revue.

**BINGHAMTON, N. Y.**

(Second Half)—Kay & Hall—Jim Sax Duffy—Stop Thief.

**BOSTON, MASS.**

**Boston**—Bernard & Betts—Dixie Hamilton—Louise Lovely—Walsmely & Keating—King Bros.

**Scollay Square**—Tyler & St. Clair—Harold Kennedy—Polly Lou Dee Co.—Bloom & Sher—Barnum Was Right.

**Washington Street**—Canaris & Cleo—Elsie Huber—S. & H. Everett—James Thornton—Slatke's Revue.

**BRADFORD, PA.**

(Second Half)—F. & C. Latour—Al Tucker Co.—Ted & B. Healey.

**BROCKTON, MASS.**

**Strand** (Second Half)—Tom Kelly—Ruby Norton—Howard Brockman Revue—Johnny Clark Co.

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**CAMBRIDGE, MASS.**

**Central Square** (Second Half)—Fid Gordon—Furman & Evans—Lew Seymour Co.—The Diamonds—Heras & Wills.

**CANTON, OHIO**

Garcinetti Bros.—Muer & Gillen—Janet of France—The Solaros—Nixon & Sans—Seven Brown Girls.

**CHESTER, PA.**

(Second Half)—The Marchons—Eddie Kane—Bernard & Leone—Trip to Hitland—Shone & Squires—Fridkin & Rhoda.

**CLARKSBURG, W. VA.**

(Second Half)—Lutes Bros.—Tivoli & Levere—Dainty June.

**EASTON, PA.**

(Second Half)—Zemater & Smith—Corinne Arbuckle—The Magic Tablet—Joe Laurie, Jr.—Little Driftwood.

**ELMIRA, N. Y.**

(Second Half)—Wendell & Meehan—Henry's Melody Six—Four Casting Stars.

**FAIRMONT, W. VA.**

(Second Half)—Eddie Rash Trio—Howe & Howe—Kennedy & Bros.—The Seebacks.

**FALL RIVER, MASS.**

(Second Half)—Maggie Clifton & Part.—Russell & Pierce—Zeck & Randolph—Crane, May & Crane—Niel McKinley—Ann Francis & Johnnies.

**FITCHBURG, MASS.**

**Cumming's** (Second Half)—The Newmans—Kelly & Howe—Ruth & G. Feifer—Harry & E. Sharrock.

**GLOVERSVILLE, N. Y.**

(Second Half)—Snow & Norine—Chung Hwa Four—Josephine Harmon—Thomas.

**GREENSBURG, PA.**

(Second Half)—Loretta—Al & Mabel Joy—Leroy & Mabel Hart—Pierce & Scott—Married Again.

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Professionals, why live in the past?
KEEP UP WITH THE TIMES.
WHY ARE YOU NOT A STAR?
WHY ARE STARS, STARS?
BECAUSE THEY STUDY.
MARILYNN MILLER
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She is still taking lessons.
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DON'T BE A HOOFER.
BE A DANCER.
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**HARRISBURG, PA.**

**Majestic** (Second Half)—Teaps—Jennings & Dorney—Black & White Band.

**HAVERHILL, MASS.**

(Second Half)—Francis & Day—Municipal Four—Fern & Maree—Hodge & Lowell—Beoman & Grace.

**HEMPSTEAD, N. Y.**

Violin Misses—Lamey & Pearson—Kramer & Griffin—Fred Seals—Nakae Japs.

**HOLYOKE, MASS.**

(Second Half)—The Braminos—Kennedy & Davies—Higgins Bates Co.—Innis & Ryan—Seven Arabian Knights.

**ITHACA, N. Y.**

(Second Half)—Pedrick & Devere—B. & J. Creighton—Reynolds & White—So This Is Broadway.

**JAMESTOWN, N. Y.**

(Second Half)—Hightower & Jones—Lonrie Nace—Virginia Entertainers—Norwood & Hall—Luster Bros.

**JERSEY CITY, N. J.**

Stanley & Atree—Maurice Turner Co.—McDermott & Winnie—Lewis & English—Francis & Francis.

**JOHNSTOWN, PA.**

(Second Half)—Oren & Drew—Ishikawa Bros.—Jaryle & George—Toyland Follies—Arthur Ashley Co.

**LAWRENCE, MASS.**

(Second Half)—Anita—Calvin & O'Conor—Knapp & Cornelia—Baxley & Porter—Pantheon Singers.

**LEWISTON, ME.**

**Music Hall** (Second Half)—Bobbie Butler—Margie Carson—Fred Gray Co.—Malinda & Dade—LaFleur & Portia.

**LONG BRANCH, N. J.**

(Second Half)—Pelermo's Dogs—Force & Williams—Sully & Kennedy—Josie Rooney Co.

**LYNN, MASS.**

(Second Half)—Franklin & Hall—Clayton Drew Players—Wills & Robbins—Girlie & Her Dandies.

**MCKEESPORT, PA.**

(Second Half)—Tess & Ann Carter—Weadick & Ladue—Dorothy Waters—Uptown & Downtown.

**MEADVILLE, PA.**

Ruby Raymond Trio—Al Usher & Co.

**MERIDEN, CONN.**

Three Kirkillos—Man Off the Ice Wagon—Eadie & Ramsden—Hank Brown Co.—Cameo Revue.

**MORRISTOWN, N. J.**

Lew Nelson Co.—Artie Keahing—O'Neil & Plunkett—Jack Kennedy Co.

**MONTREAL, CAN.**

McLinn & Sully—Sampsel & Leonard—Brooks & Morgan—Dan Dugan Co.—Melva Sisters—Joe Rolly Co.

**NANTICOKE, PA.**

Ahearn & Peterson—Mason & Gwynne—Caesar Rivoli—Frozini.

**NEW BEDFORD, MASS.**

**Olympia** (Second Half)—Rich Hayes—Leon & Dean—Bobby Jarvis Co.—McGrath & Deeds—Tunes & Steps.

**NEW BRUNSWICK, N. J.**

(Second Half)—Geo. LeMaire Co.—Williams & King—Valentine Bell.

**Rialto**—Stanley & Atree—Geo. Hall—Harvey DeVora Three—Oh Allah.

**NEW BRITAIN, CONN.**

(Second Half)—Hometown Follies—Margie Burton—Weigand Troupe.

**NEW LONDON, CONN.**

(Second Half)—Ruge & Rose—Margaret Ford—Tony Gray Co.—Salle & Robles—Bermuda Bound.

**NEWPORT, R. I.**

**Colonial** (Second Half)—Stanley & Doman—Harper & Clark—Hazele & Redfield—Shriner & Fitzsimmons—Nathane & Sully.

**NO. ADAMS, MASS.**

(Second Half)—Carr & Brady—Antrim & Vale—Pauline Carroll Co.—Moner & Eldridge—Boy & Boyer.

**PASSAIC, N. J.**

(Second Half)—Phondell Four—Eddie Cassidy—Vesta Wallace Co.—White, Black & Useless.

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**PATERSON, N. J.**

(Second Half)—Phil & Eddie Rose—Gibson & Price—Evans & Wilson.

**PAWTUCKET, R. I.**

(Second Half)—Paul Nolan Co.—Nan Traveline—Wm. Edmonds Co.—Jo Jo Dooley.

**PHILADELPHIA, PA.**

**Keystone**—Anderson & Yvel—Jones & Ray—Franklin Farnum Co.—Jack Wilson Co.—Melodies & Steps.

**Germantown**—Bob & Tip—Rogers & Donnelly—Frank Wilcox Co.—Bryant & Stewart—Willie Schench Co.—Aileen Stanley—Aqua Band.

**Wm. Penn** (Second Half)—Canding McDonalds—Tenleck & Dean—The Drug Clerk—Deiro—Kanazawa Japs.

**PITTSBURGH, PA.**

(Second Half)—Music Mania—Chas. Ledegar—Salet & George—Connors & Bayne—Schuffle Along No. 4.

**PITTSBURGH, PA.**

Laura Devine—Werner & Cole—Brown & Newman—Eletsa Garcia Co.—Fields & Fink—Monte & Parte.

**PLAINFIELD, N. J.**

(Second Half)—Cajjon Trio—Henry & Moore—Pressler & Klaiss—Alva Deu Ross Co.

**READING, PA.**

(Second Half)—Arena Bros.—Wm. Sisto—Hatley & Paterson—Thornton & King—Revue La Petite.

**ROCKVILLE CENTER, N. Y.**

Boyle & Barnett—Espe & Dutton—Paulett & Ray—Hometown Follies.

**SHENANDOAH, PA.**

(Second Half)—Claire Girls Davey—Marjey Coates—DeVries Troupe.

**STAMFORD, CONN.**

(Second Half)—Paul Brady—Lamey & Pearson—Gilfoyle & Lange—Fisher & Hurst—Vernon Stiles—Young Wang Co.

**STEUBENVILLE, O.**

(Second Half)—Berndt & Partner—Sternard's Midgets.

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**SYRACUSE, N. Y.**

(Second Half)—Ross & Foss—Whalen & McShane—Paul Hill & Co.—Jean La Cross—Taylor, Howard & Them—Williams & Daisy.

**TRENTON, N. J.**

(Second Half)—The Clown Seal—Mignon—Chas. Waters Co.—Burke, Barton & Burke.

**UTICA, N. Y.**

**Colonial** (Second Half)—L. & H. Ziegler—Anderson & Graves—Maureen Englin—Allman & Harvey—Ben Meroff Co.

**WATERTOWN, N. Y.**

(Second Half)—Chas. Reader—O'Brien & Gail—Macart & Bradford—Jean Sothern—Roberts & DeMonte.

## MARCUS LOEW CIRCUIT

### Week of February 26, 1923

**NEW YORK CITY**

**American** (First Half)—Branminos—Dunne & Day—Dupont—Al H. Wilson—Burt & Rosedale—Warmon & Mack—Geo. Randall & Co.—Harrington & Green—Foris & West. (Second Half)—Raymond Pike—Knowles & White—Dance Evolutions—Kennedy & Davis—Byron & Langdon—Eddie Nelson.

**Orpheum** (First Half)—Kora—Roye, Dora & Kuhne—Harry Cooper—Follies—Drums of Fate. (Second Half)—Perez & La Fleur—Arthur & Lydia Wilson—Grant Gardner—Follies.

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**National** (First Half)—Obala & Adrienne—Merritt & Coughlin—Percival & Noel Co.—Willie Smith—Jack Powell Sextette. (Second Half)—Sankus & Silvers—Earl & Matthews—Harvey DeVora Trio—Burt & Rosedale.

**Greeley Square** (First Half)—Ford & Price—Kennedy & Davis—Grant Gardner—Follies. (Second Half)—La Toy Bros.—Violet Carleson—Casey & Warren—Follies.

**Delancey Street** (First Half)—Walton & Lelo—Violet Carleson—Julia Ring & Co.—Jimmy Savo & Co.—Making Movies. (Second Half)—John Le Clair—Jewel Faulkner & Co.—Harry Cooper—Making Movies.

**Boulevard** (First Half)—Sankus & Silvers—Tardner & Aubrey—Reed & Sellman—McCoy & Walton—Jewell Faulkner & Co. (Second Half)—Leon & Mitzi—Caledonia Four—Percival & Noel & Co.—Worsley & Hillyer.

**State** (First Half)—Francis & Wilson—Dorothy Wahl—Renard & West—In Wrong—Klein Bros.—Skelly & Heit Revue. (Second Half)—Kora—Four Byron Girls—Howard & Ross—Klein Bros.

**Avenue B** (First Half)—Edwards & Allen—Driscoll & Perry—Jack Walsh & Girls—Fisher & Shefford—Weiss Troupe. (Second Half)—McIntyre & Halcomb—Lou & Gene Orcher—Sully & Kennedy—Canton Trio.

**Lincoln Square** (First Half)—John LeClair—Harvey DeVora Trio—Royal Midgets. (Second Half)—Black & O'Donnell—Royal Midgets.

**Victoria** (First Half)—Leon & Mitzi—Caledonia Four—Black & O'Donnell—Billy McDermott—Mammy & Gold Dust Twins. (Second Half)—Francis & Wilson—Roye—Dorn & Kuhne—The Little Liar—Leo Haley—Grazer & Lawlor.

**BROOKLYN, N. Y.**

**Palace** (First Half)—Saila Bros.—Bennington & Scott—Hoffman & Jessie—Sully & Kennedy—Johnny Elliott & Girls. (Second Half)—Edwards & Allen—Driscoll & Perry—Dave Manley—Jack Walsh & Girls—Wilson & Jerome.

**Warwick** (First Half)—Canton Three—Three McAdams—Dave Manley—The Old Timers. (Second Half)—Bermington & Scott—Hoffman & Jessie—McCoy & Walton—Breakaway Barlowes.

**Metropolitan** (First Half)—Mankin—Earl Matthews—Ed Blondell & Co.—Leo Haley—Dave Harris & Band. (Second Half)—Duponts—Berdie Kraemer—Reed & Sellman—Al H. Wilson—Dave Harris & Band—Java Head.

**Fulton** (First Half)—LaToy Bros.—Berdie Kraemer—Fred C. Hagan & Co.—Eddie Nelson—Sparks of Broadway. (Second Half)—Braminos—Merritt & Coughlin—Mammy & Gold Dust Twins—Jimmy Savo & Co.—Ford & Price.

**Gates Avenue** (First Half)—Perez & La Fleur—Mardo & Rome—Heim & Lockwood Sisters—Leon Vorvora—Howard & Ross. (Second Half)—Mankin—Rodero & Brown—DeVine & Williams—Billy McDermott—Skelly & Hert Revue.

**Astoria** (First Half)—Maude Ellert & Co.—Rodero & Brown—Louise Carter & Co.—Casey & Warren—Wilson & Jerome—Sheftel's Revue. (Second Half)—Theodore Trio—Gardner & Aubrey—Julia Ring & Co.—Harrington & Green—The Old Timers.

**BALTIMORE, MD.**

**Hippodrome**—Lara Carmen Trio—Burt & Lottie Walton—Hanson & Burton Sisters—Harrison Moss—Tarzan.

**BOSTON, MASS.**

**Orpheum**—Galetti's Monks—Adele Oswald—Chick & Finy Harvey—Columbert & Victor—Reuber & Elliott—Roy & Arthur.

**BUFFALO, N. Y.**

**State**—Joe DeKos Troupe—Duon Sisters—Little Lord Roberts & Co.—McCormack & Irving—What Is Your Name Co.

**HOBOKEN, N. J.**

**Loew's** (First Half)—Elcko & Keys—Phil Davis Renard & West—Hoboken Follies. (Second Half)—Munroe & Grant—Carey, Bauman & May.

**LONDON, CAN.**

**Loew's** (First Half)—Cortez & Ryan—Northlane & Ward. (Second Half)—Ed Gingross & Co.—Helene Davis & Co.—Chas. F. Seamon.

**MONTREAL, CAN.**

**Loew's**—Leo Zarrell Duo—Irving & Elwood—Tom Martin & Co.—Permane & Shelley—Primrose Minstrels.

**OTTAWA, CAN.**

**State**—Australian Delsos—Nat Burns—Eckhoff & Gordon—Adrian—Follies.

**PROVIDENCE, R. I.**

**Emery** (First Half)—Hazel Moran—Allen & Jones—Stolen Sweets—Ethel Davis & Co.—Ergotti & Herman. (Second Half)—Valda & Co.—Irving Edwards—Holden & Herron—Jean Granese—La France Bros.

**SPRINGFIELD, MASS.**

**Broadway** (First Half)—Valda & Co.—Irving Edwards—Holden & Herron—Jean Granese—La France Bros. (Second Half)—Hazel Moran—Allen & Jones—Stolen Sweets—Ethel Davis & Co.—Ergotti & Herman.

**TORONTO, CAN.**

**Yonge Street**—Three Walters—Simms & Winnie—Wilson & McEroy—When We Grow Up—American Camedy Four—Will Stanton & Co.

**WASHINGTON, D. C.**

**Strand**—Bell & Eva—Norton & Wilson—Nancy Boyer & Co.—Thos. Potter Dunn—Virginia Pearson.

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## CHICAGO KEITH OFFICE

### Week of February 25, 1923

**CINCINNATI, OHIO**

**Palace**—Eddy & Wynn—Taylor & Bobbe—Williams & Clark—Quin & Caverly—Renie Robert & Co.

**CLEVELAND, OHIO**

**Hippodrome**—Tyler & Crollus—Billy Beard—North & Halliday—Fred Lindsay—Stanley Doyle & Reno.

**CRAWFORDSVILLE, IND.**

**Strand**—Davis & Bradner—Roatine & Barrett.

**DAYTON, OHIO**

**Keith's** (First Half)—Dallas Walker—Miller & Frear—Vincent Lopez Band. (Second Half)—Harry Moore—Andieff Three—Janet of France—Lopez Band.

**DETROIT, MICH.**

**La Salle Garden** (First Half)—Harry Moore—Rosher & Muffs—Byal & Early—Lliletta Co. (Second Half)—Frances & Franks—Taylor & Bobbe—"Yes Means No"—Arthur Lloyd—Happy Harrison.

**EVANSVILLE, IND.**

**Victory** (First Half)—Broscoe & Austin—Rialto & Natalie—Frazer & Bunce—Murray Kissen Co.—McDonald Three. (Second Half)—Shannon & Gordon—Barry & Whitledge—The Arleys.

**FLINT, MICH.**

**Palace** (First Half)—Humberto Bros.—Weiser & Reiser—Niobe—Driscoll, Long & H.—Jerry Piano Girls. (Second Half)—Grace Ayers & Bro.—Elliott & West—Gene & Mignon—Eddie Hill.

**FT. WAYNE, IND.**

**Palace** (First Half)—Maxon & Brown—Ned Nestor Co.—Bob Murphy & Jads Trio. (Second Half)—Songs & Scenes—Caits Bros.—Lliette Co.

**HUNTINGTON, IND.**

**Huntington**—Rosher & Muffs—Ned Nestor Co.

**INDIANAPOLIS, IND.**

**Palace**—Bartram & Saxton—The Comebacks—Bobby Jackson—Payne Marshall Co.—Newport, Stirk & P.—Gladys Moffett.

**KALAMAZOO, MICH.**

**Regent** (First Half)—Elliott & West—Gene & Mignon—Eddie Hill—Grace Ayer & Bros. (Second Half)—Humberto Bros.—Niobe—Jerry & Piano Girls.

**KOKOMO, IND.**

**Strand** (First Half)—Binns & Grill—Brown & Lavelle—O. Handworth Co.—Larry Comer—Earl Rial Revue. (Second Half)—Koban Japs—Rubeville Four—Gladys Greene Co.—Frazer & Bun—Bernivici Bros.

**LEXINGTON, KY.**

**Ben Ali** (First Half)—Roxy La Sousa—Bender & Armstrong—Janet of France—Andrieff Trio. (Second Half)—Delias Walker—Miller & Frear—Kelso & De Monda.

**LIMA, OHIO**

**Faurot Opera House** (First Half)—Kelso & Demonde—Songs & Scenes—Tyler & Crollus—Frances & Franks. (Second Half)—J. Thompson Co.—Jada Trio—Gerber Revue—Cresdon & Davis—Ankar Trio.

**MIDDLETOWN, OHIO**

**Gordon** (First Half)—Ankar Trio—J. Thompson Co.—Gladys Greene Co. (Second Half)—Byal & Early.

**PADUCAH, KY.**

**Orpheum** (First Half)—Shannon & Gordon—Reatine & Farrett—The Arleys. (Second Half)—Joe, Clara Nathan—Novelty Darkins—Briscoe & Austen—Stars & Stripes.

**RICHMOND, IND.**

**Murray** (First Half)—Koban Japs—Rubeville 4—Barry & Whitledge—Bernivici Bros. (Second Half)—Lawton—Brown & Lavelle—Murray Kissen—Ross Wyse Co.

**TERRE HAUTE, IND.**

**Liberty**—Karl Gardner—Gosler & Lusby—Bernard & Garry—Jewell's Mannikins.

(Continued on page 29)

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## JACK EDWARDS WITH "LIZA"

Jack Edwards, formerly manager of Jack Lait's "Kiss Me" company, is now directing the publicity and exploitation for "Liza," the colored musical show at the Park theatre.

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11 ORIGINAL ACTS for male and female. They'll make good on any bill.
39 SURE-FIRE PARODIES on all of Broadway's latest song hits.

GREAT VENTRILOQUIST ACT entitled "The Clever Dummy"—It's a riot.
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4 CHARACTER COMEDY SKETCH. A scream from start to finish.
9 CHARACTER BURLESQUE entitled "Oh! Papa." It's bright, breezy and bubbles over with wit.
12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.
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### WHITEMAN GOING TO LONDON

Paul Whiteman and his Palais Royal Orchestra, concluding their New England tour of one nighters last Sunday, coincidently announced signing of contracts which called for the appearance of the orchestra at the London Hippodrome, for the Moss Empire Circuit, to be featured in the Wylie and Murry Revue, "Brighter London," opening on March 19. Contrary to statements made in some of the other trade papers, the booking was made by Sam Salvin through R. H. Gillespie, managing director of the Moss Empires, and calls for an engagement of ten weeks. The amount of the contract was not divulged, but is intimated to be the largest sum ever paid for an organization of this kind in England.

Regarding the New England tour, Whiteman's gross on the tour is said to be well over $60,000. The division of this has not now, or at any other time, been made public, and any statement regarding it is mere conjecture. Whiteman has the complete and final say of all business pertaining to his band or to Paul Whiteman, Inc., and as far as income from the records is concerned all revenue goes to Whiteman and his band, neither the Salvin interests nor the offices of Paul Whiteman, Inc., being in any way interested. The stock of Paul Whiteman, Inc., is held by Paul Whiteman, the Salvins, James Thompson, Gil Boag, Hugh Ernst and or two others, but the majority of the stock is held by Whiteman himself.

### CUTTING CONDUCTS RAMBLERS

Before going on tour Paul Whiteman appointed Ernest Cutting to conduct the California Ramblers Orchestra for the show at the Palais Royal. The intricate orchestrations used by Miss Vanda Hoff, classical dancer, called for full instrumentation and necessitated augmenting the orchestra with six symphony men, Mr. Cutting handling the enlarged orchestra and the several difficult interpretations admirably.

### TERMINI AT RIVIERA

Joe Termini and his orchestra, formerly at the Cafe des Beaux Arts, Philadelphia, opened last Monday at the Riviera Theatre, Brooklyn, breaking in the band act for a vaudeville engagement over the Keith time. Termini has ten men in the combination and presents practically a straight musical routine with most of the effects being more orchestral than mechanical.

### LOEW SIGNS HARRIS AND BAND

Dave Harris and Band, a nine-piece orchestra combination, which showed at Proctor's Fifth Avenue Theatre last week, has been routed over the Loew Circuit, opened last week at the State. Prior to entering vaudeville the band had been playing for one of the record companies.

### FEINBERG IN FRISCO

Sammy Feinberg, in charge of a five piece orchestra, opened recently at Wilson's, San Francisco, a branch of Wilson's Dancing Academy of New York.

## ORCHESTRA NEWS

### THEATRICAL BALL ON MARCH 9

A monster theatrical ball, under the auspices of Pat Rooney and Vincent Lopez, will be held at Prospect Hall, Brooklyn, Monday evening, March 9. Two bands will supply the dance music, one of which will be Lopez and his Hotel Pennsylvania Orchestra. Lopez and Rooney are big favorites in Brooklyn, and it was the suggestion of several prominent clubs that prompted their holding the above affair.

The first step in augmenting his Hotel Pennsylvania Orchestra was taken by Lopez this week when he added another pianist to the personnel of his band. The bandstand in the grill of the Hotel Pennsylvania was enlarged for the purpose of accommodating an extra piano, it being understood that the pianist shall be added to the Lopez act now appearing around New York as soon as he becomes familiar with the routine. In that event Lopez will conduct the orchestra, using the piano only for solos.

### LEADERS HELP WIDOW

Leon Friedman, a pit musician who had played in the various Keith houses during a period of four months, died recently, after bringing his wife over from Europe, without leaving any estate. The widow was in difficult straights when the matter was brought to the attention of Stanley W. Lawton, General Musical Director of the Keith and Moss houses, who sent out a letter to the various leaders and a sum between five and six hundred dollars was collected by this means.

### VERSATILE SEXTETTE IN PHILA.

The Versatile Sextette, after closing a run of more than thirty weeks at the Side Show, in New York are now in the fourth week of what was intended to be a six weeks' engagement at the Cafe des Beaux Arts, Philadelphia. It is probable, however, that when the six weeks have expired the management will exercise their option and hold the orthestra over for an additional period.

### STEVENS ORCHESTRA ENLARGED

Les Stevens' Orchestra, which opened at Clover Gardens last week, following Van Shillagh's Orchestra, is being enlarged from fourteen to twenty-two men. Clover Gardens has one of the biggest dance floors in the country and it takes a good deal of volume to fill it because of the peculiar acoustics. It is for this reason that the orchestra is being enlarged.

### CARUSO LEADS AT CYCLE SHOWS

Jimmy Caruso, of the Paul Whiteman offices, conducted a ten-piece Whiteman orchestra at the Motor Cycle and Bicycle Show held in the Sixty-ninth Regiment Armory last week. The orchestra played during the evening and then at a later hour played for dancing in the armory, a public dance being held each evening.

### PALAIS ROYAL OPENS

The Palais Royal, under the direction of Nate Fenton, opened in Buffalo, on Main street, next door to the Tech Theatre, on Lincoln's Birthday. Jim and Betty Morgan are the featured entertainers, going into the Palais Royal directly from Shea's, Buffalo, where they had been headlined the previous week. Jim Morgan conducts the nine-piece orchestra which furnishes the dance music.

The Palais Royal is the most modern cafe in Buffalo, decorated and planned according to the latest New York ideas and, from present indications, looks to be assured of success.

### SAMUELS AT NEW CLUB

Dave Samuels has booked the Russian Balalaika Orchestra, Sonya Samuels directing, at the Club Petrouchka, the new Russian Club at 50 East 50th street. Samuels left last week to close negotiations calling for a revue and orchestra in Atlantic City. Besides his domestic work he has established connections in Paris designed to place American orchestras in England and France during the summer season.

### LEADS BROTHER'S ORCHESTRA

Herb Weidhoft, brother of Rudy Weidhoft, is now in his second year as conductor of the ten piece orchestra on the Cinderella Roof, Los Angeles. This orchestra was originally organized by Rudy Weidhoft but when he left to play recording dates in the East Herb was put in charge and has been with the organization ever since.

### GOLDEN HELD OVER

Ernie Golden and his orchestra have been held over for a third week at B. S. Moss's Broadway Theatre. Since opening with the act Golden has made a good many changes in routine and setting, adding several mechanical and lighting effects that have greatly enhanced its value.

### LYMAN IN LOS ANGELES

Abe Lyman, with an orchestra of eleven men, is furnishing the dance music at the Cocoanut Grove in the Ambassador Hotel, Los Angeles. Lyman is well known on the coast and has been conducting dance orchestras there for several years.

### ARMBRUSTER IN BERMUDA

Joe Armbruster, orchestra director and musical contractor, of Buffalo, passed through New York last week on his way to Bermuda, where he will spend a few weeks on a combined business and pleasure trip.

### OTTO HILLE ILL

Otto Hille, manager of the band and orchestra department of Ager, Yellen & Bornstein, has been ill for the past two weeks but is recovering and is expected back on the job shortly.

### SILVER RENEWS CONTRACT

Frank Silver and his Music Masters have signed a contract for another year at Murray's Roman Gardens, New York. Silver is rapidly coming to the fore as an orchestra leader, in addition to which he is in charge of the orchestra department added by Harry Walker a few months ago. Through Silver's efforts Johnny Johnson and orchestra have been booked, and are meeting with success at Murray's, Philadelphia, and Phil Romano, with his orchestra, remains the feature at the Kenmore Hotel, Albany. Both orchestras are doing considerable radio broadcasting.

### HALLETT OPENS OFFICE

Mal Hallett, who, with his orchestra, is playing at "Roseland" has opened an office for the booking of orchestras. Associated with him in the venture are Lew Gold, formerly musical director at the Knickerbocker, the Ambassador and the Adelphia in Philadelphia, and Arthur De Rob.

Hallett has booked Lew Gold and his society orchestra at the new Club de Ville, Harry Bestry handling the revue at this cafe. Hallett has also booked Michael Garry and his Merry Melodists, a Pennsylvania combination, with Vi Quinn, the act opening in vaudeville shortly.

### FLOTILLA IN ST. LOUIS

Yerkes' S. S. Flotilla Orchestra, which closed three weeks ago owing to the serious illness of one of the members, and which was thereby forced to cancel several successive weeks' booking will open Saturday at the Missouri Theatre, St. Louis for another return engagement, remaining for three weeks, and will then leave for Los Angeles where they will play a four weeks' engagement for the Grauman Theatre there.

### RAMBLERS FOR VAUDEVILLE

The California Ramblers terminated their sucessful two weeks' engagement at the Palais Royal on Sunday but continued their vaudeville engagement. The organization will open at the Palace Theatre on March 5, with plans after that date as yet indefinite.

### CLOSE WITH "STOLEN SWEETS"

The Five Kings of Syncopation, formerly seen with Sophie Tucker, closed a long engagement with "Stolen Sweets" in Shubert Vaudeville last Saturday in St. Louis and are now on their way back to New York.

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## VAUDEVILLE BILLS

(Continued from page 27)

**WHITE PLAINS, N. Y.**

Lynn (Second Half)—When Love Is Young—Kavanaugh & Everett—Murray & Gerrish—Rae E. Ball Bro.—Sherwin & Kelly—Jane & Whalen.

**WILMINGTON, DEL.**

(Second Half)—Joe DeLier—Morley & Mack—North & South—Thornton & Squires—Jack Sidney—Ella Bradna Co.

**YORK, PA.**

Opera House (Second Half)—Follis Girls—Smith & Nash—Ring Tangle—Lang & Blakeney—Follies of 1923.

**YOUNGSTOWN, O.**

(Second Half) — Waldman — Billie Bowman — Buckridge Casey Co.—Pierce & Ryan—Charles Mack Co.—Fisk & Fallon—Thirty Pink Toes.

**ATLANTA AND BIRMINGHAM**

Baggott & Sheldon—Ormsbee & Remig—Joe Darcy—Clares Minstrels.

**BIRMINGHAM AND ATLANTA**

Betty Washington—Will & Gladys Ahearn—Master Gabriel & Co.—Marie Russell & Sambo—Three Renards.

**BATON ROUGE AND SHREVEPORT**

Al Striker—Stanley & Wilson Sisters—Marshall Montgomery & Co.—Haney & Morgan—Harmonyland.

**NEW ORLEANS AND MOBILE**

Gray Sisters—Ed Morton—Viola May & Co.—Lyons & Yosco—Clifford & Gray.

**MOBILE AND NEW ORLEANS**

Louis Stone & Co.—Tom McRae & Co.—Six Desleys Sisters' Revue—Yates & Carson—Four Bards.

**NASHVILLE AND LOUISVILLE**

The Marlos—Frank Devoe & Co.—Eastman & Moore—LaFrance & Byron—Lovenberg Sisters & Neary.

**LOUISVILLE AND NASHVILLE**

Turner Bros.—K. & E. Kuehn—Angel & Fuller—Rose Clare—Reynolds Donegan & Co.

**ROANOKE AND WINSTON-SALEM**

Van & Tyson—Dorothy Ramer—Elliott & Latour—Princeton Five—H. J. Conley & Co.

**ROANOKE, VA.**

(Second Half)—Van Arman's Minstrels.

**RICHMOND AND NORFOLK**

John Hagay & Co.—McCormick & Winehill—Southland Entertainers—Sampson & Douglas—Gordon & Day.

**NORFOLK AND RICHMOND**

Lynn & Thompson—Gene Morgan—Fulton & Burt—Pisano & Lindaner—Princess Wahletka.

**CHATTANOOGA, TENN.**

(Second Half)—Girl from Toyland—Wright & Douglas Sisters—B. Hughes & Lady Friends—Frank Farron—The Vanderbilts.

**WEST PALM BEACH AND MIAMI**

Glencoe Sisters—B. & H. Skatelle—Murray & Maddox—Polly Moran—Pedestrianism.

**GREENVILLE AND AUGUSTA**

Rose & Bunny Brill—The Rozellas—Mlle. Vanity & Co.—Rome & Gaut—Three Kitaros.

**SAVANNAH & JACKSONVILLE**

Christy & Wills—Buchanan & Campbell—Rawls & Von Kaufman—Loney Haskell—Ed Janis Revue.

**JACKSONVILLE & SAVANNAH**

Frank Work & Co.—Roger Williams—Golden Gate Trio—Stanley & McNab—Oddities of 1923.

**TAMPA, ST. PETERSBURG AND ORLANDO**

Boudini & Bernard—Boggs & Wells—Lew Cooper—McLellan & Carson—Pepita Granados & Co.

**COLUMBIA, S. C.**

(Second Half)—Kennedy & Kramer—El Cleve—Newell & Most—Ned Norworth & Co.—Wheeler Trio.

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### Week of February 25, 1923

### WESTERN VAUDEVILLE

**CHICAGO, ILL.**

Majestic—Dancing Kennedys—Paul Rahn & Co.—Frank Ethel Halls—Moore & Fields—Rubeville—Great Lester—Bird Cabaret.

Kedzie (First Half)—Camille Trio—Miller, Parker & Selz—Claudia Coleman—Harry L. Cooper & Co.—Coscia & Verdi—Norris' Springtime Follies. (Second Half)—Maxon & Brown—Octavia Handworth & Co.—Dainty Marie—Leona Hall's Revue.

Englewood (First Half)—Rubin & Hall—Emma Carus—McGoods Lenzen & Co.

American (First Half)—Sterling & Gold.

Lincoln (Second Half)—Emma Carus—Frawley & Louise.

**ABERDEEN, S. D.**

Orpheum—Ward & Zeller—Wolfe & Ward.

**BLOOMINGTON, ILL.**

Majestic (First Half)—Lady Alice's Pets—Burns & Lynn—Royal Venetian Five. (Second Half)—Mr. Leo Beers—Stranded.

**BOONE, IOWA**

Lyric—Swift & Daley—Gardner & Revere.

**CEDAR RAPIDS, IOWA**

Majestic—Royal Sydneys—Frank Ward—John Alden & Co.—Sylvester & Vance.

**CENTRALIA, ILL.**

Grand—Ada Weber—Christy & Bennett—Four Erettos.

**CHAMPAIGN, ILL.**

Orpheum (Second Half)—France & Jerome—Daley & Burch—Dave Ferguson & Co.—Edith Clifford & Co.—Jonia's Hawaiians.

**DAVENPORT, IA.**

Columbia (Second Half)—Fitzgerald & Carroll—Marsh & Williams—Tango Shoes—Claudia Coleman.

**DUBUQUE, IOWA**

Majestic—Grant & Wallace—Johnny's New Car—Johnson Bros. & Johnson.

**FARGO, N. D.**

Grand (First Half)—Wolfe & Ward—Ward & Zeller. (Second Half)—Tom Brantford—Jack Hughes' Duo—Flashes.

**FT. MADISON, IOWA**

Columbia—Hamlin & Mack.

**GALESBURG, ILL.**

Orpheum (First Half)—O'Neal Sisters & Benson—Cleveland & Dowrey—Great Leon & Co. (Second Half)—Ward & Van—La Pilarica Trio.

**GRAND FORKS, N. D.**

Orpheum (March 2 and 3)—Flagg & White—Three Alex.

**GRAND ISLAND, NEB.**

Majestic (Sunday)—Irene Trevette—Earle & Edwards—Harry Bewley & Co. (Thurs., Fri. and Sat.)—Wild & Sedalia—Herbert Lloyd & Co.

**GREEN BAY, WIS.**

Orpheum (First Half)—Mabel Harper—Brady & Mahoney—Current of Fun.

**JANESVILLE, WIS.**

Apollo—Musical Shermans.

**JOLIET, ILL.**

Orpheum (First Half)—Daniels & Walters—Dainty Marie. (Second Half)—Brady & Mahoney—La Graciosa.

**JOPLIN, MO.**

Electric (First Half)—Moore & Shy—Three Weber Girls. (Second Half)—Petty Reat & Bro.

**KANSAS CITY, KAN.**

Electric (First Half)—The Parkers. (Second Half)—Earle & Edwards—Harvey, Heney & Grayce.

**KANSAS CITY, MO.**

Globe (First Half)—Wright & Sidelli—Martini Singers—Cal Dean & Girls—Hugh Johnson. (Second Half)—Dave & Tressie—O'Malley & Maxfield—Milton Pollock & Co.—Teddy.

Mainstreet—Four Girton Girls—Quixey Four—The Letter Writer—Alexandria—Flirtation.

**KEOKUK, IOWA**

Regent (Second Half)—Grant & Wallace—Hamlin & Mack—Johnson Bros. & Johnson.

**LA CROSSE, WIS.**

Rivoli (Feb. 25, 26, 27)—Jack Hughes—Tom Brantford—Flashes.

**LEAVENWORTH, KAN.**

Orpheum—Dave & Tressie—O'Malley & Maxfield—Milton Pollock & Co.—Lambert & Fish—Teddy.

**LINCOLN, NEB.**

Liberty (First Half)—Irene Trevette—Earle & Edwards—A Pair of Deuces—Harry Bewley & Co.—Three Ambler Bros. (Second Half)—Sealo—Lloyd & Goode.

**MADISON, WIS.**

Orpheum (First Half)—O'Connor Girls—Chamberlain & Earl—Reddington & Grant. (Second Half)—Seymour & Healey—Mack & Velmar & Co.—Jack George Duo—Belle Montrose—Birds of Paradise.

**MARSHALLTOWN, IOWA**

Casino—Wheaton & Boyd.

**MINNEAPOLIS, MINN.**

Seventh Street—Mason & Scholl—Ines Hanley—Valentine Vox—Pearson, Newport & Pearson—Semon Conrad & Co.—Three White Kuhns—Peggy Bremen & Bros.

**MILWAUKEE, WIS.**

Majestic—Eary & Eary—Marcus & Lee—Flanders & Butler—Morgan Wooley & Co.—Monte & Lyons—Broadway to the Bowery—Silver, Duval & Kirby—Kimiwa Japs.

**NORFOLK, NEB.**

Auditorum (Sunday)—Three Ambler Bros.—Wild & Sedalia—A Pair of Deuces. (Friday and Saturday)—Martini Singers—Hayes & Lloyd—El Rey Sisters.

**OMAHA, NEB.**

Empress (First Half)—Sealo—Hayes & Lloyd—Lloyd & Goode—Herbert Lloyd & Co. (Second Half)—Mason & Scott—Harry Bewley & Co.—Don Lanning—A Pair of Deuces.

**OSHKOSH, WIS.**

Grand Opera House—Mabel Harper & Co.—Current of Fun.

**PEORIA, ILL.**

Orpheum (First Half)—Foley & Le Tour—Billy Miller & Co.—Mr. Leo Beers—Sully & Houghton—Cliff Nazarro & Band. (Second Half)—Lady Alice's Pets—Royal Venetian Five—Faber & McGowan—Burns & Lynn.

**QUINCY, ILL.**

Orpheum (First Half)—Ward & Van—La Pilarica Trio. (Second Half)—O'Neal Sisters & Benson—Cleveland & Dowrey—Great Leon & Co.

**RACINE, WIS.**

Rialto—Coscia & Verdi—Norris' Springtime Follies.

**ROCKFORD, ILL.**

Palace (First Half)—Seymour & Healey—Mack & Velmar Co.—Jack George Duo—Belle Montrose—Birds of Paradise. (Second Half)—O'Connor Girls—Chamberlain & Earl—Reddington & Grant.

**ST. LOUIS, MO.**

Columbia (First Half)—Novelty Larkins—Harvey, Heney & Grayce—Stranded—Christy & Bennett—Four Erettos. (Second Half)—Lamberti—Berri & Bonni—Harry Carr & Co.—Corradini's Animals.

Rialto (First Half)—Faber & McGowan—Karyl Norman—Demarcos & Sheik Band. (Second Half)—Ethel Dare & Co.—Smith & Strong—Flashes—Hugh Johnston—Karyl Norman—Yorke & King.

(Continued on page 31)


# Jack Walsh & Co.

What *N. Y. Clipper* Says: Jack Walsh and Company were another comedy treat of the bill in a tabloid musical comedy, "Little Miss Sunshine." Walsh is a sort of pocket edition of the late William Dooley, and gets over his comedy stuff with punch and pep.

# WILBUR HOLTON

Sensational Dancer with Kelso Bros. & Co.

BERT **MATTHEWS** BETH

With "ONE, TWO, THREE." Dir. LEW CANTOR

# ED—COMBE & NEVINS—ANDY

ALWAYS PLEASING AND ALWAYS WORKING

DIRECTION OF H. BART McHUGH NOW PLAYING B. F. KEITH'S ROYAL THEATRE BOOKED SOLID, B. F. KEITH CIRCUIT

## DEATHS

**JOSEPH HERBERT,** for thirty years active in stage work, died at his home in New York City, last Sunday afternoon, as the result of an attack of heart disease. Mr. Herbert, who was fifty-six years old, had been suffering from the ailment intermittently for the last two years, but no alarm was felt for the actor until two weeks ago while he was with Lionel Atwill in the new Guitry play, "The Comedian."

Stricken suddenly, Mr. Herbert was rushed home. Although his physical appearance betrayed not a sign of illness, he became steadily worse and lost strength daily. He is survived by his widow, Marie Lines Maynard Herbert and his son, Joseph Herbert, Jr.

Mr. Herbert was born in Liverpool, England, in 1867. He later came to America and settled down in Chicago. In 1891 he made his stage debut with the McCall Opera Company and achieved creditable success in the comedy role of "Rob Roy." In New York he cast his fortunes with the late Augustin Daly and soon became a prominent figure in Broadway theatricals.

Soon after this he went with Weber and Fields and wrote the first success of their old Music Hall, a travesty on "The Geisha" called "The Greaser." He afterward wrote many more pieces for the comedians in the same style, among them being a burlesque on "Trilby," called "Thrilby."

Among some of the productions in which he himself appeared were "The Fortune Teller," "The Girl From Paris," "It Happened in Nordland," "The Balkan Princess," a number of plays with Lillian Russell, and more lately in "Debureau."

His list of writings, both originals and adaptations, include "The Honeymoon Express," "The Waltz Dream," "Alone At Last," "The Beauty Spot," "Mlle. Napoleoon" and his last work, "Honeydew," in which he collaborated with Efrem Zimbalist.

Mr. Herbert was known as one of the most versatile members of the theatrical profession. He was a trustee of the Actors' Fund, on the Council of The Lambs Club, and a member of the Actors' Equity Association and the Authors' League of America.

Funeral services were held at the Actors' Chapel of St. Malachy's Church, yesterday (Tuesday) morning. Practically everybody who is anybody in theatricals was on hand to pay final tribute to this beloved actor.

**CARL FISCHER,** head of the music business and instrument house that bears his name, died last week at his home in the Apthrop Apartments, 2211 Broadway, after an illness of a year from diabetes. He was 73 years old.

He was born in Buttstadt, Saxony, Germany, and came to this country when a young man, establishing his music publishing business in 1872. Last year he celebrated the house's fiftieth anniversary.

He was a talented viclinist and also played brass instruments. Until a month ago he was actively in charge of the business which is now in charge of his son, Walter S. Fischer.

In 1911, Mr. Fischer married for the second time, his bride being Miss Elizabeth P. Getty of Yonkers, daughter of Samuel S. Getty. He leaves three daughters, Mrs. Antoinette Williams, Mrs. Edna Clark and Mrs. Dorothy Edgerton, all of this city and a son, Walter.

**ALOIS TRNKA,** noted violinist and pedagogue, died last week at Stamford, Conn., after an illness of two weeks due to acute bronchitis.

He was born in New York, Feb. 18, 1883 and began his musical studies at an early age. For a time he was under Prof. Chapek of Chicago, and later went to Prague where he continued his studies. Following his graduation in Prague he attracted considerable notice as a violinist.

Upon his return to this country he began teaching at Rochester, N. Y. and later was induced to come to this city, and became active both as a teacher and in concert work. Among his pupils were, David Hochstein, the lieutenant violinist who was killed in the war, Max Rosen and John Corigliano, and others.

**ROLF M. BARNES,** husband of Billie De Rex, of the team of Clifton and De Rex died, February 14th, 1923, at Phoenix, Arizona. He had been ill for two and a half years and was not in the show business.

**JOHN BUCHANAN,** for many years associated with the Howard and Bowdoin Sq. theatres, Boston, died February 8 and services were held Sunday, Feb. 11, at the Waterman Chapel, Boston, conducted by Rev. George Bentley of South Boston. There was a large gathering of theatrical associates who attended to pay a final tribute to a life-long friend.

**WILLIAM WRIGHT,** advertising agent for B. S. Moss' Coliseum theatre, died suddenly of intestinal trouble on Wednesday, Feb. 14th. He was thirty-two years old.

### HENRY HULL FOR EQUITY SHOW

Henry Hull, recently seen in "The Cat and the Canary," will play the title role in the next Equity Players show, "Roger Bloomer," by John Howard Lawson.

Others in the cast will be Mary Fowler, Frederick Burton, Fletcher Norton, Louis Calhern, Margaret Fareleigh, Caroline Newcombe, Julia Ralph, Redfield Clarke, John Hickey, and Thomas Keogh.

Despite the fact that the play will be presented in many scenes, the effects will in no way be spectacular, and the settings subordinated to the action of the piece, according to the Equity Players.

### "CABARET CIRCUIT" FORMED

A "cabaret circuit" that will cover a dozen of the principal metropolitan cities, which will route tabloid musical comedies for a season of twenty-seven weeks and give employment to several hundred performers and choristers has been launched by Harry Walker, head of the Walker Vaudeville Exchange. The new circuit will begin operations on March 1. During the interim the Walker office is supplying straight vaudeville shows at the various cabarets that have signed with the circuit and this mode of entertainment will continue until a dozen girl and music extravaganzas have been rushed to production to supplant these regular cabaret shows that are now "pinched hitting."

Walker, who has been located in the Astor Theatre Building for several years, handling club entertainers and casting for vaudeville and musical comedy, has taken over a suite of offices in the new Earle Building, Broadway at Fifty-second street and will assume occupancy of the new headquarters the first of the month. Frank Silver, who is associated with Walker in an orchestra exchange which is run in conjunction with the booking offices, will also transfer his activities to the new office. Silver's function will be to line up better class orchestras that are sufficiently versatile to play show and dance music. Each revue sent on tour from the Walker Exchange will carry its own high priced orchestra, thus giving the hotel or restaurant an entire entertainment unit all along the line of the circuit.

Each revuette will carry four women principals, a dancing team, a novelty act and a chorus of twelve. Walker has broadcasted the idea along the theatrical district and is devoting a goodly portion of his time daily to interviewing artists who would be interested in signing with the new circuit. When seen at the Astor Theatre Building last week, Mr. Walker outlined the above plans and added that he was experiencing some difficulty in lining up sufficient talent for his revues.

"Despite the supposed terrible condition in the vaudeville branch of show business," continued Walker, my demand for entertainers is far in excess of the supply. I have always carried several hundred on the books and I have already signed up most of these. The others are working in other productions. There seems to be a particular dearth in clever sister teams and dancers. Last year the woods were full of them. This year they seem to be as scarce as hen's teeth."

Walker, who was a former vaudevillian before embarking in the booking business, claims to have been inspired in forming the cabaret circuit as a means of alleviating the unemployment situation in this branch of the profession. According to his way of figuring it will be a good thing for both the performers and for his business. He does not assume the attitude of a philanthropist, but rather that of an astute business man.

According to the present line up the circuit will embrace leading entertainment places of New York, Philadelphia, Atlantic City, Pittsburgh, Chicago, Baltimore, Albany, Brooklyn and Richmond, Va. Ten places have already contracted with the Walker office and the shows will be given for two and three week runs in each place, after which they will be sent to Panama to be routed over the M. L. Kelley chain of cabarets there.

### STAGE NAME—JULIA HOYT

A statement was forthcoming from the Ziegfeld office that in the future Mrs. Julia Lydig Hoyt desires to be known as Julia Hoyt, as she does not desire to have her social connections mixed with her dramatic aspirations. It was also announced at the same time that Miss Hoyt was out of the cast of "Rose Briar" at the Empire Theatre on Monday night and that Viola Leach assumed her role.

### AM. SOCIETY GIVES MATINEE

The American Society of Dramatic Arts gave its fourth matinee of the season at the Lyceum Theatre on Tuesday, February 20, and presented Mark O'Dea's one-act play, "Miss Myrtle Say 'Yes,'" and "Wedding Belles," a comedy in three acts by Salisbury Field.

## VAUDEVILLE BILLS

(Continued from page 29)

**Grand**—Dave Winnie—Ray & Edna Tracy—Mantell's Manikins—Glanville & Sanders—Favorites of the Past—Billy Doss.

**ST. JOE, MO.**

**Electric** (First Half)—Raymond Wilbert—Grindell & Esther—Milton & Lehman—Tints & Tones. (Second Half)—Irene Trevette—Ambler Bros.

**SIOUX CITY, IOWA**

**Orpheum** (First Half)—Perronne & Oliver—Conlin & Glass—Hallen & Russell—Eddie Leonard & Co.—Elly. (Second Talf)—Burt & Sue Kelton—Mills & Duncan—Vera Gordon & Co.—Sylvester & Vance—Katherine Sinclair & Co.

**SIOUX FALLS, S. D.**

**Orpheum** (First Half)—El Rey Sisters—Mills & Duncan—Fagg & White—Catherine Sinclair & Co. (Second Half)—Elly—McKay & Earle—Johnson Bros. & Johnson.

**SOUTH BEND, IND.**

**New Palace** (First Half)—Lawton—Edith Clifford & Co.—Bluebird Revue—Green & Burnett. (Second Half)—Chong & Moey—Will J. Ward—Little Cottage.

**SPRINGFIELD, ILL.**

**Majestic** (First Half)—Tango Shoes—Frawley & Louise—La Graciosa. (Second Half)—Vernon—Green & Burnett—Demarcos & Sheik Band.

**SPRINGFIELD, MO.**

**Electric** (First Half)—Petty Reat & Bro. (Second Half)—Moore & Shy—Three Weber Girls.

**TERRE HAUTE, IND.**

**Hippodrome** (First Half)—Vernon—Daly & Burch—Dave Ferguson & Co.—Will J. Ward—Little Cottage. (Second Half)—McGoods Lenzen Co.—Geo. & Paul Hickman—Earl & Rial Revue.

**TOPEKA, KAN.**

**Novelty** (First Half)—Dave & Tressie—O'Malley & Maxfield—Milton Pollock & Co.—Lambert & Fish—Teddy. (Second Half)—Wright & Sidelli—Grindell & Esther—Tints & Tones.

**WICHITA, KAN.**

**Palace**—George Lovette & Co.
**Miller**—Primrose Four.

### PANTAGES CIRCUIT
**Week of February 26, 1923**

**MINNEAPOLIS, MINN.**

Pasquali Bros.—Dummies—Princeton & Vernon—Alpine Three—Ed Allen & Taxi—Burke & Betty.

**ST. PAUL**

De Lyons Duo—Jim & Jack—La Pine & Emory—Marriage versus Divorce—Regal & Moon Co.—Hori Trio.

**WINNIPEG, MAN.**

Togo—Davis & McCoy—Twenty Minutes in Chinatown—Finley & Hill—Willie Bros.—Chapins.

**REGINA AND SASKATOON**

Bob La Salle Co.—Joe Jackson—Equilla Bros.—Lewis & Norton—Chick Supreme—Moss & Roma.

**TRAVEL**

Schepp's Circus—Caveman Love—Harvard, Holt & K.—Hope Vernon—Dewey & Rogers.

**SPOKANE, WASH.**

Foxworth & Francis—Five Janseys—Morin Sisters—Chas. Howard & Co.—Tony & George—Ada Earle Lewis.

**SEATTLE, WASH.**

Sheik's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

**VANCOUVER, B. C.**

Little Cinderella—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Bell—Morrissey & Young.

**TACOMA, WASH.**

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

**PORTLAND, ORE.**

The Lavellas—Three Is a Crowd—Ford & Trilly—Stephen & Hollister—Vardon & Perry—Belleclaire Bros.

**TRAVEL**

San Diego Trio—White & Barry—Harry Hines—Hannefords—Maude Leona.

**SAN FRANCISCO, CAL.**

The Lunars—Vallecita Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & De Voe—Major Rhodes.

**OAKLAND, CAL.**

Kate Wiley—Betty & Lou Hart—Storey & Clark—Noodles Fagan—Josie Heather & Co.—Palo & Pelet.

**LOS ANGELES, CAL.**

Rinaldo Bros.—L. Burkhart Co.—Pierce & Goff—Ketner & Reaney—Thalero.

**SAN DIEGO, CAL.**

Bobby Lehman—Ward & Dooley—Norton Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

**LONG BEACH, CAL.**

The Gladiators—Wilson & Addie—El Cota—McFarland Sisters—Walter Brower—Choy Ling Foo.

**SALT LAKE CITY, UTAH**

Nelson's Catland—Jan Rubini—Western & Eline—Bits & Pieces—Dave Thursby.

**OGDEN, UTAH**

Penman & Lillian—Exposition Four—Howard & Jean Chase—Rowland & Meehan—Cheyenne Days.

**DENVER, COLO.**

Arnold & Florence—Ryan & Ryan—Jewell & Rita—Miss Nobody—Harry Tighe—Haverman's Animals.

## LETTER LIST

**LADIES**

Bailey, Mrs. E.
Bayne, Forrest & Co.
Beechy, Eva
Bigden, Myrtle
Carrette, Bess
Chadwick, Una
Darley, Florence
De Young, Madge
Dorr, Grace
Dunham, Norine
Emmet, Catherine
Fielder, Mrs. Clara Hoban
Gordon, Ida
Gray, Irene
Harrie, Mrs. Bunny
Harrison, Lucille
Hatch, Mrs. Caleb H.
Isabella, Lillian
Jones, Gatty
Ludescher, Jackie
Lorraine, Peggy
McCaffery, Hazel
Nelson, Nellie
Nonette, Miss
Runnell, Teddy
Russell, Ted
Sheppard, Mrs. Mary
Starner, Eva
Taylor, Emma
Thorne, Buddie
White, Bolla B.

**GENTLEMEN**

Adams, Capt. Chas. F.
Alfarabi, Sadi
Bixley, Edgar
Collins, C. W.
Compton, Samuel T.
Corbett, L.
Crafts, Charlie
Crozier, John H.
Cutting, E., Esq.
Dexter, Ralph
Evans, Ernest, & Girls.
Healy, John
Jones, Gatty
Kelso, Harry
Marshall, G. O.
McShane, Jack
Mix, Frank
Rocben, Fred L.
Rolley, Joe
Short, George W.
Smith, John
Tandler, Sydney
Thompson, E. F.
Wilson, Harry L.

### "VENGEANCE" MOVES UPTOWN

"The God of Vengeance" made its second move since its premiere on Dec. 19, at the Provincetown Theatre, on Monday night and came to the Apollo Theatre. Despite rumors that the Mayor, Commissioner of Licenses and the Police Department, would not allow the same performance to be given in Times Square as was given in Greenwich Village, Rudolph Schildkraut and his associate players, interpreted the same lines and went through the same scenes as they had while playing at the two downtown theatres. Representatives of the Commissioner of License were present at the Monday night performance, but made no suggestions to the management prior to the performance. These representatives from the License Department are to make a report of their observation to Acting Mayor Murray Hurlburt.

The play is at the Apollo for an indefinite engagement, with Harry Weinberger, an attorney who is handling the business affairs for the troupe guaranteeing the Selwyns a weekly rental.

### ELTINGE TO DO REVUE

Negotiations between A. H. Woods and Julian Eltinge for the latter's appearance in London in a revival of "The Fascinating Widow" fell through last week, when Eltinge notified the manager that he preferred to remain in vaudeville until the Summer, when he intends to appear at the head of his own musical revue. With Eltinge out it looks as though the plans for the revival will be abandoned.

### ACTRESS SUES OLD SWEETHEART

Whether an unfulfilled promise of marriage made nine years ago is binding upon a defendant, who claims to have been a minor at the time, will be a potent factor in the forthcoming $200,000 breach of promise suit instituted against John R. Dewar, son of the wealthy Dewar family of New Jersey, by Miss Marie Slagel, an actress.

The facts had at least sufficient weight with Supreme Court Justice McCrate, of Brooklyn, to order the arrest of the defendant last week, and then liberate him under a bond of $1,000.

According to the complaint the couple met nine years ago when both were attending an educational institution. Dewar has since married and is said to have recently inherited $200,000, which is identical with the figure Miss Slagel seeks to soothe her wounded feelings provoked by his failure to make her his wife.

Twelve men, tried and true, will arbitrate the affair at an early date.

### AUGUSTIN DUNCAN ILL

Augustin Duncan, general director of the Equity Players, was stricken ill at a rehearsal of "Roger Bloomer," their forthcoming production, last week, which necessitated his undergoing an operation. Rehearsals of the piece are being conducted by Mrs. Shelley Hull, who will remain in charge of the production until Mr. Duncan has fully recovered.

### ARBA BLODGETT WITH MRS. HARRIS

Arba Blodgett has resigned as general press representative for William Harris, Jr., and is now acting in a like capacity for Mrs. Henry B. Harris.

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